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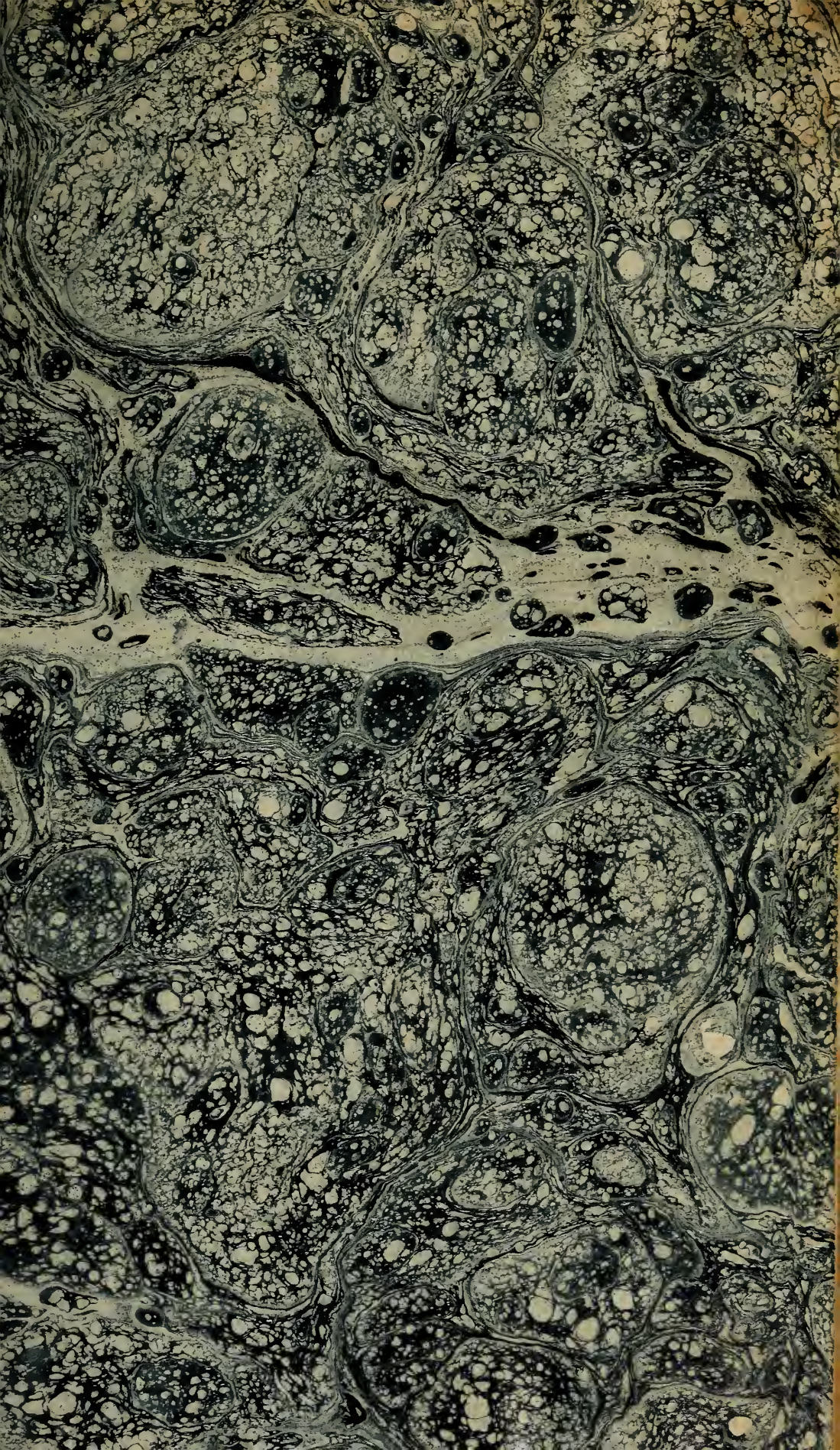
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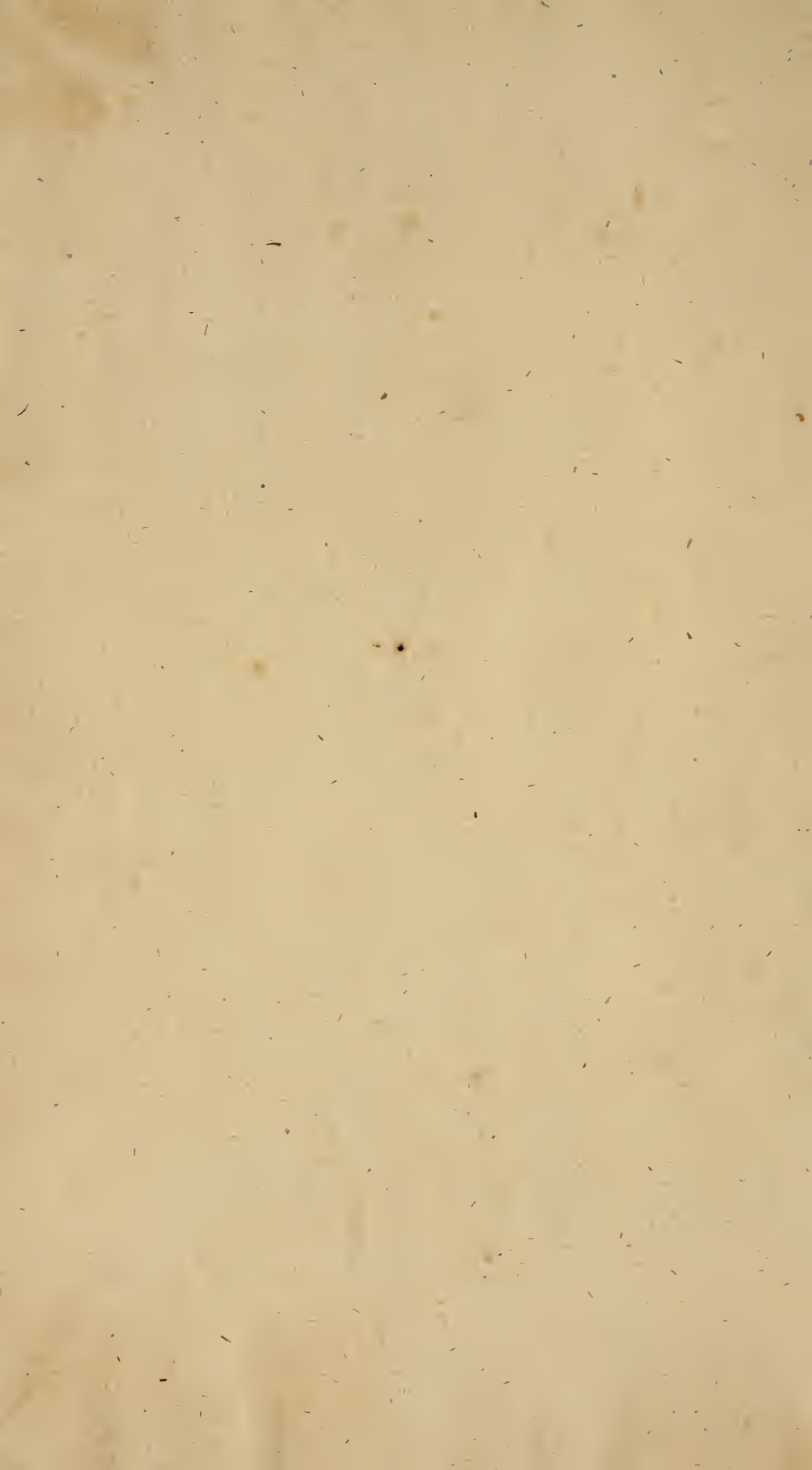
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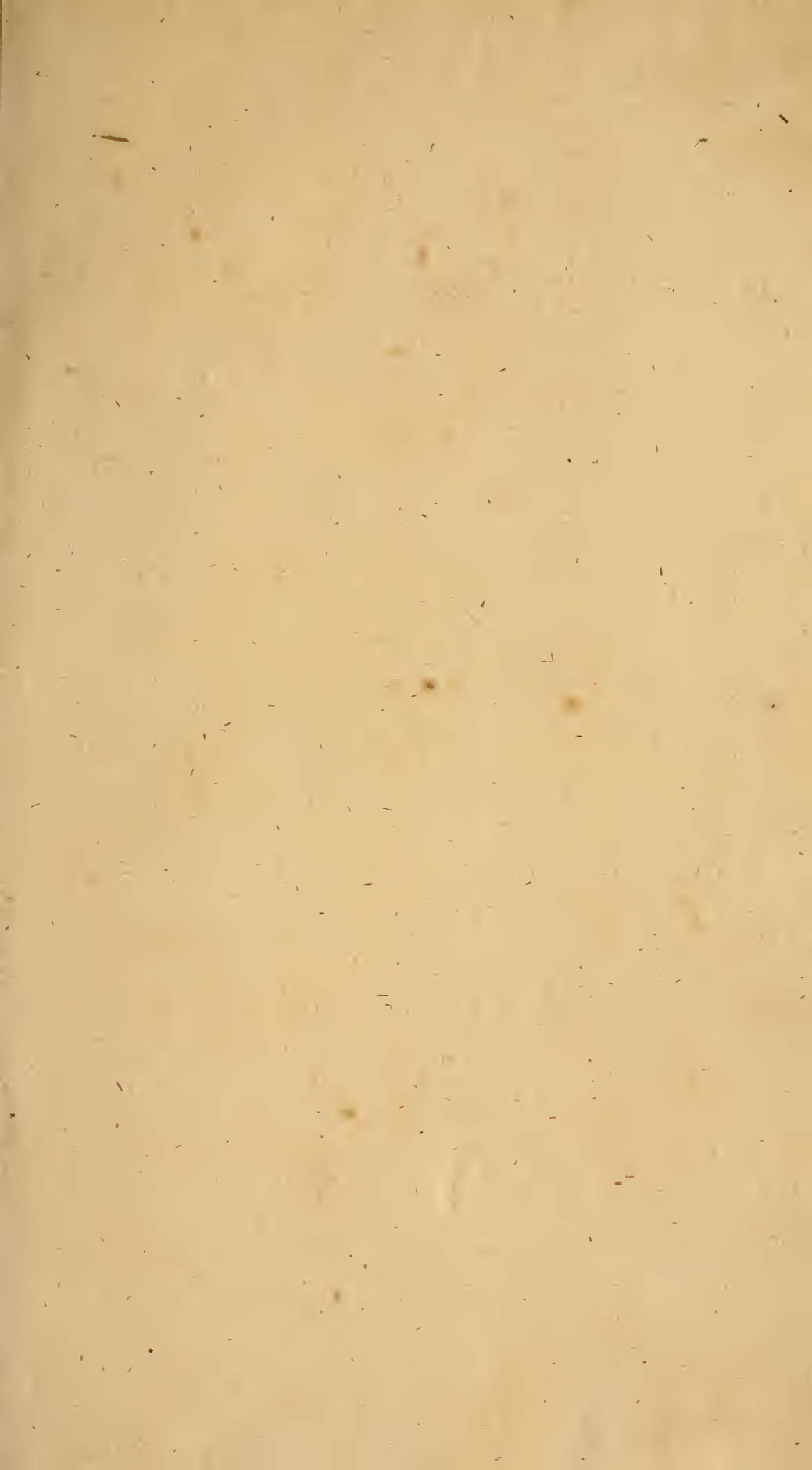
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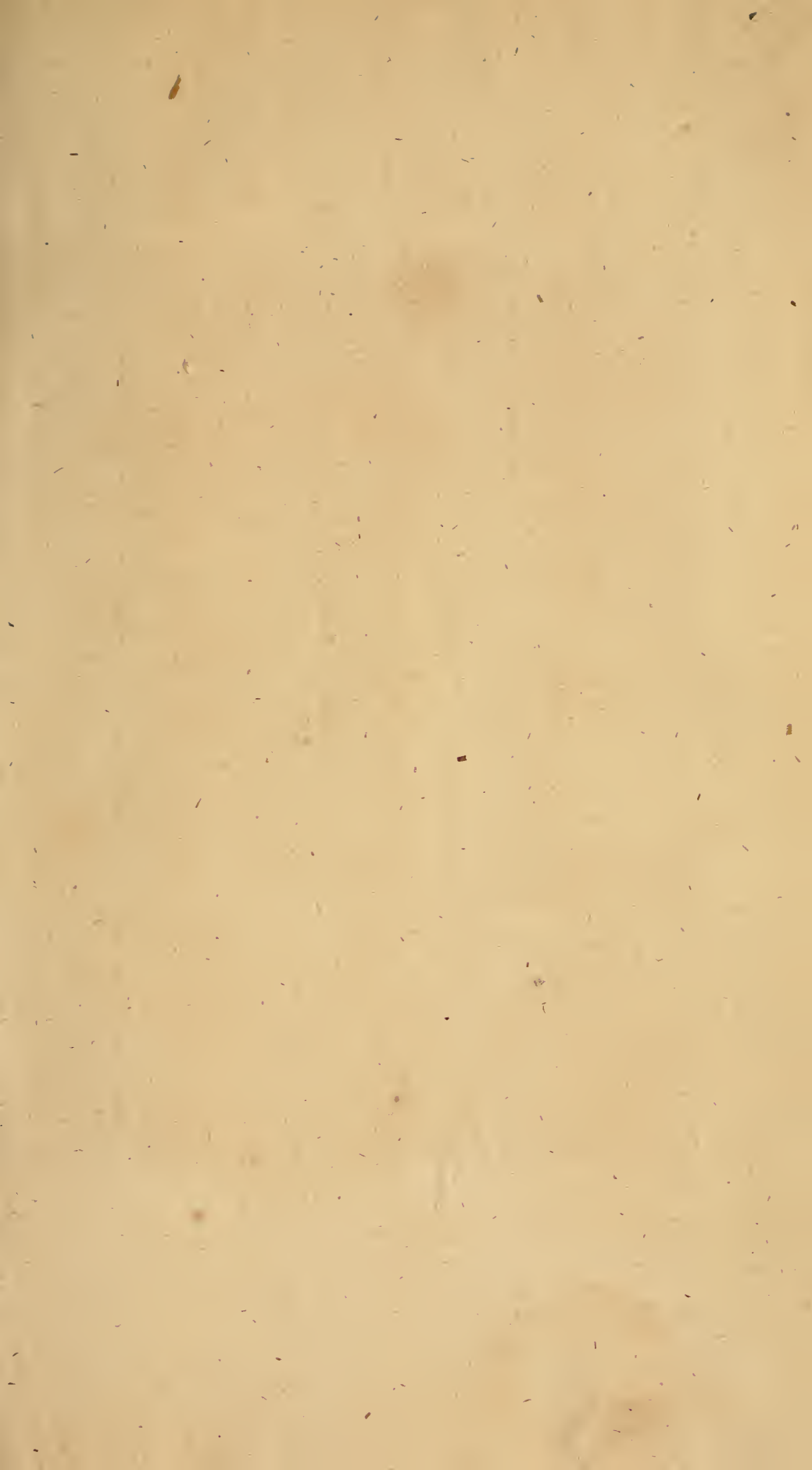
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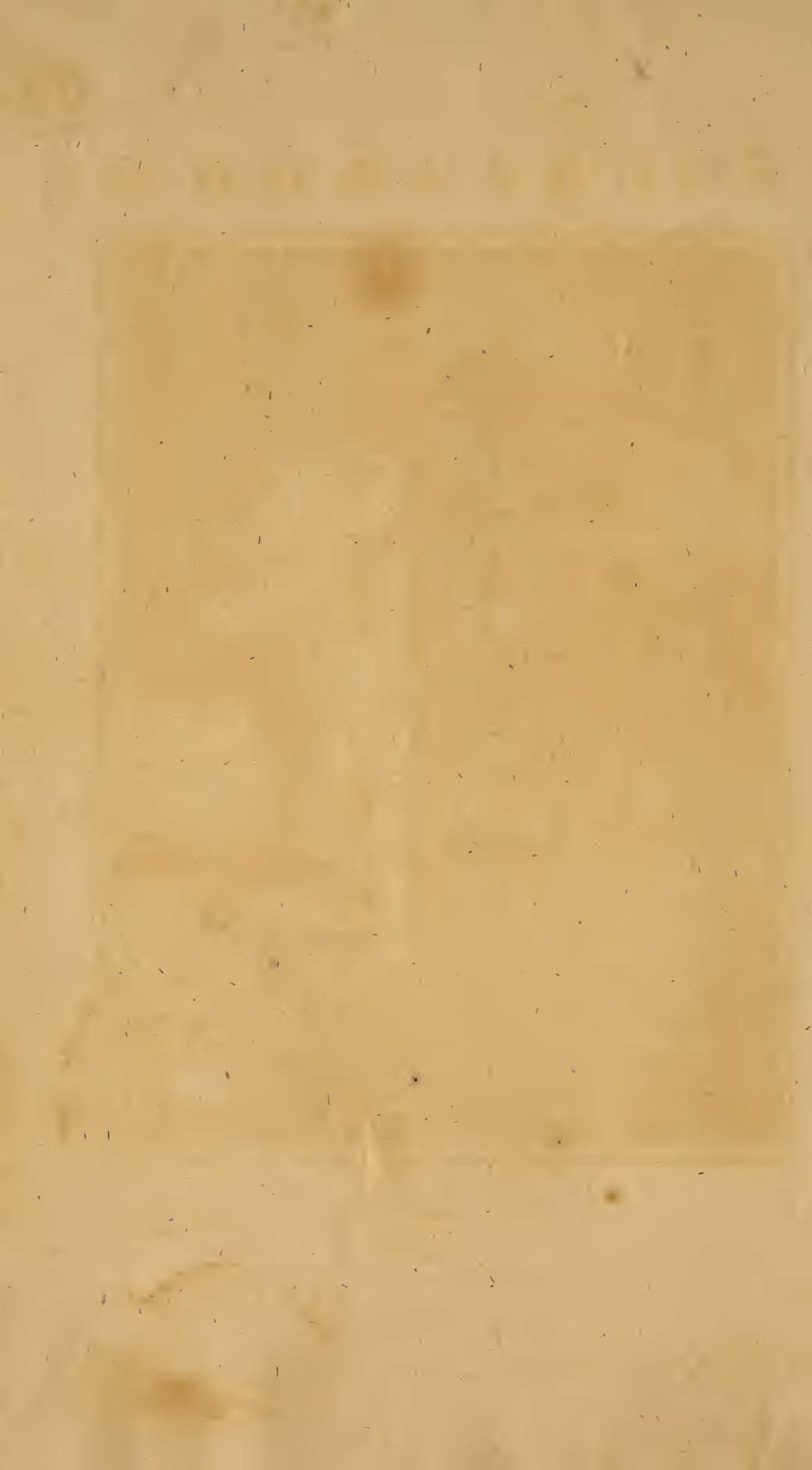














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Barlow sculp.

LAVATER in his STUDY.

E S S A Y S

on

PHYSIOGNOMY;

calculated to extend

The Knowledge and the Love of Mankind.

Written by

The Rev. JOHN CASPAR LAVATER,

Citizen of Zurich.

Translated from the last Paris Edition,

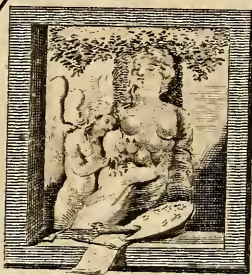
By the Rev. C. MOORE, LL.D. F.R.S.

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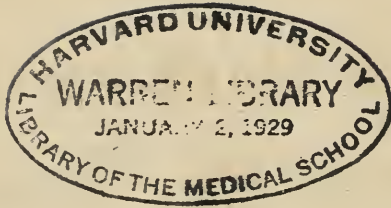


VOLUME 11.

L O N D O N :

Sold by H. D. Symonds, N. 20, Fleetinoster Row.

1797.



DEDICATION

TO THE

SECOND VOLUME.

TO

HIS MOST SERENE HIGHNESS, FREDERIC, THE HEREDITARY PRINCE OF ANHALT DESSEIN.

SUFFER me, Sir, to offer you the same sentiments of respect and animation which I entertain for your illustrious parents. For those sentiments I am indebted to His Most Serene Highness, your Father, whose elevated and amiable character I have had such frequent occasion of venerating. I owe them to your august Mother, whom the voice of the public ranks with the most accomplished Princesses. What felicity do I experience in being able to offer the same homage to your Highness, in dedicating to you this Second Volume of my Essays on Physiognomy! Accept it, Sir, as a declaration of my respectful affection for your person, and

as a pledge of the pleasing expectation I derive from the qualities of your intellect and heart, in favour of the best interests of human nature. I have the temerity to flatter myself, that this Work may afford your Highness an useful topic of study and contemplation.

In this view I have the honour to send it forth under your protection; and this, I trust, is the only view you will ascribe to me. May the present I offer you, illustrious Prince, prove acceptable!

Zurich,
May 31, 1783.

JOHN CASPAR LAVATER.

LECTURE I.

OF THE PRETENDED ERRORS OF THE PHYSIONOMIST.

THE most expert phyfionomifts, it is faid, are fubject to miftakes in judgment.

It is of confequence to us, by fome obfervations, to encounter this objection; one of the moft formidable that can be ftated againft phyfiognomy.

I admit, in the firft place, that there is fomewhat of veracity in this aphorifm; I fhall, however, attempt to prove, in a few words, that the phyfionomift may appear to be impofed on, and even that the more an adept he is, the more he muft feem to be miftaken, though, in effect, his conclufions be well fanchioned.

Thus, we allow, that the phyfionomift is at times deceived: we muft, however, maintain, that his miftakes are decifive of nothing more than the confined nature of his intellect; but it does not any way enfue, that the fcience is fallacious. To infer from the errors of the phyfionomift, 'that phyfiognomy in general de- ferves no confidence,' is equivalent to afferting, that the human understanding is an abfolute chimera, becaufe every reasonable man may chance at times to act in oppofition to that reafon.

To contest, solely on account of the errors, the capability of the physiognomist, is like arguing in this way: 'Such a man's retention has oftener than once deserted him, therefore he possesses no memory; or beyond dispute that endowment is in him peculiarly deficient.' The consequence is not by any means so plain; and with the view of determining it, you must commence with enquiring, what relation there is between the instances in which it has proved faithful, and those in which the contrary has been the case. A miser shall, perhaps ten times in his life, bestow money; is that enough to gain him the fame of liberality? In the first place, investigate what he is able, and what he ought to give, more than he has. A virtuous man may, oftener than once, have done wrong; but do not withdraw your affection from him till you are informed in how many instances his conduct has been unfulfilled. The person who games often is certainly in greater danger of losing, than the man who abstains from all play. Those who have gained the proficiency in skating, fall at times, and yield a subject of merriment to the tranquil lookers on. The man whose benevolence relieves a number of the distressed, hazards the frequent abuse of his liberality. It is very clear, on the other hand, that he who never bestows any thing, risks no danger of imposition on his charity; he may, therefore, plume himself upon a caution which guards him, in this instance, from all surprize. He who never forms an opinion, doubtless, avoids the danger of a wrong decision. The physiognomist judges oftener than the man who views the science as an object of ridicule; for this reason, he is more frequently in hazard of error, than the person who avoids giving any physiognomical judgment. He is, in the consideration of the anti-physiognomist, what the liberal person is in the view of the miser. 'The charity of that man is totally misapplied,' says the miser. The anti-physiognomist's expressions are to nearly a similar purport, when he asserts, 'that all the conclusions of the physiognomist are ill founded.'

And where is the favourable judgment pronounced by the physiognomist whose equity cannot be contested? There is not a person in the world, however informed, however enlightened, however good, who does not bear within him the stamina of every failing,

of

of every crime; in other language, there is no man whose noblest tendencies may not exuberate, or take a wrong direction.

You notice a man, mild and pacific, who ten times repeatedly shall have observed silence when provoked to anger, who perhaps even never lost patience under the personal indignities he endured. The physiognomist traces in his countenance all the nobility, all the fortitude of his soul. At the first glance he will say, 'his mildness is not to be discomposed.' You give no answer, perhaps you suffer a smile to escape you; or else you exclaim, 'Admirable physiognomist! why, I myself surprised that very person in an extreme agitation of warmth!' But on what circumstance did he lose himself in so wild a manner? Was it not, perhaps, when some highly valued friend was infamously aspersed? 'Yes; his zeal for the vindication of his friend made him lose sight of his general conduct.'

'What further is wanting to demonstrate, that the science of physiognomy is an illusion, and the physiognomist a dreamer? In good earnest, which of the two is right, and which has formed a wrong decision? A man of the best understanding may say a weak thing—the physiognomist is apprised of it—does not think of estimating it in the account, but says, that such a man is possessed of much capacity?'

And you affect to deride this conclusion, because something weak has escaped the man of capacity in your presence. Again, on which side does the error lay? The physiognomist pronounces not on one, nor on several actions, as a physiognomist: it is not entirely from actions that he forms his opinion; he views the manners, the character, the essential qualifications, the faculties, the governing energies, which, in particular cases, range themselves in opposition to the conduct.

But, more: the person who is esteemed weak or criminal, perhaps possesses natural abilities; his breast may inclose the seed of every amiable quality. If the physiognomist's eye, who is attached to mankind, and willing to search for what is valuable in humanity, discovers some vestiges of these felicitous dispositions, if he

communicate what he has found, or if he even goes the length of hesitating on pronouncing a decided opinion against that man, he directly, in this instance also, becomes the object of laughter. And yet is it not possible, the whole time that an ardency for the pursuit of the most elevated rectitude, that the fire of genius may lay smothered beneath the ashes, till the quickening breath of liberality enliven and blow them up into a flame? All that is wanting, is to draw near to the inanimate pile, to blow on it with confidence, though, after the first, second, or even third attempt, nothing were yet to be perceived but ashes.

It is true, the indifferent observer will perhaps retire, will laugh, will relate the occurrence wherever he chance to go, and amuse himself at the physionomist's expence; but the latter will soon enjoy the produce of his patience, and warm himself at the fire which he kindled.

The best propensities are oftentimes disguised beneath the most repulsive exterior (we shall elucidate afterwards why this must be so). A common, unacquainted eye, discovers nothing but destruction and horror; it perceives not that education, and other particulars, have thrown a difficulty in the way of every exertion that pointed to perfection. The physionomist watches, investigates, and pauses before he gives his opinion. He hears a thousand tongues exclaiming, 'See what a man!' But in the midst of the confusion, he discriminates another voice, a sound from on high, addressing him also, 'See what a man!' He discovers occasion for worshipping where others blaspheme; because they are either not able or willing to understand, that the identical representation from which they retire with horror offers vestiges of the power, the omniscience, and the bounty of the great Creator.

The physionomist, who is a man and a professor of Christianity, that is to say, an intelligent and a virtuous man, acts very often in contradiction to his physionomical instinct. I explain myself very imperfectly; he seems to act in opposition to the judgment he forms of particular persons; he behaves to them, not in conformity to the opinion he has made of them. Another occasion of the apparent errors of the physionomist, and which so often despoils
him

him of the character of an accurate observer, or ever subjects to sarcasm both the spirit of enquiry and the truth: The beggar presents himself at the gate of the physiognomist; he observes villain imprinted on his countenance, but does not even then repulse him; he addresses him with feeling; he darts a penetrating look into his mind—and there what does he perceive? ah! turpitude, degradation, total misery!

Still further: Does he make no other discovery? How! a total negation of virtue? But admitting that to be the case, yet he must perceive the clay which neither can, nor must address the potter, 'why hast thou formed me in this manner?' He views, he adores silently, and, hiding his face, disguises the tear which conveys impressive energy, not to the human race, but to the great Author of being. He gives to the miserable wretch, with the kindness of a brother, the aid of benevolence. The charity is offered, not merely from the feelings of pity for an amiable wife who shares his misery, not merely from affection for their unoffending children pining for the want of help, but from affection to the unfortunate sufferer himself, from affection to the Deity who has formed every thing, even wicked and abandoned men, for his glory: with the wish of fanning into a flame a little spark of virtue he perceives, he bestows his bounty; it is applied improperly by the wretched object—that is of no importance. The christian has obeyed the dictates of his feelings. But, however, the exclamation no doubt will be, supposing his mode of action to have been noticed, 'mark 'in what manner that benevolent man submits to be deceived!'

It is not ordained that man should decide on the conduct of his brother mortals. O! to what a height is not the tender physiognomist satisfied of this truth. The Master of the human race, the greatest, visited this globe to be the saviour, and not the judge, of mankind. But it was not that the crimes of the wicked were hid from his sight; when it was necessary that they should be unmasked, he shewed them; he forgave; he sentenced not, punishment was not his—'depart, and sin no more.' Did he not condescend to suffer a Judas in his sight, to retain him as his disciple, and embrace him, convinced as he was, of his being the traitorous villain who was afterwards to give him up to his enemies?

Without

Without virtue, knowledge is folly. Heavenly Saviour! I would not crave thy eye, without thou wouldst also bestow on me thy heart. May benevolence direct my conduct, and justice guide the opinions I may form!

We will imagine a new instance: A man bearing a reputation shockingly infamous, and a woman of ruined character, who have been found guilty ten times, and in every circumstance asserted their purity, are in course of time unjustly accused, and refer their case to the physiognomist. He discovers, after having tried them by every mode of proof, that the charge in this particular is wrong. If he assert the innocence of the accused, prudence tells him that he hazards the attack of sarcasm. His conscience will not suffer him to be mute. He boldly certifies, 'that guilty at preceding times, the parties are in their present conduct spotless.' The judgment is immediately censured by every tongue. From the physiognomist it is exclaimed, 'Such a decision ought not to have been heard.' Where rests the mistake, I again enquire?

I have now provided, I persuade myself, certain ideas which may induce men of judgment to decide on the physiognomist with caution, adequate to that which they require from him in the opinions which he shall give on other persons, and with respect to themselves.

A D D I T I O N.

Physiognomical ideas and conclusions are exactly the same as ideas and conclusions on every other topic. You must eternally give up the use of the deciding power, if you endeavour to obviate every false idea, all incongruity. That his conclusions should be the general standard of judgment, is what no man ought to assert. One refuses with unconcern, or even with disdain, that which seems to another lovely, without comparison, god-like. The greatest precaution must, however, be observed, not to apply this axiom to a wrong purpose, by arguing as follows: 'What is
' amiable

amiable and valuable to one person, appears quite opposite in the eyes of another; no point therefore can be decided on; the science of physiognomies is therefore an absolute illusion.' But opposite is the fact. I assert, that all judgments possess somewhat which may be filed their physiognomy; exactly as all sensible appearances have one appropriate to themselves, and that there is no evidence of the variation of the subject from the dissimilarity of opinions. For instance, lay hold of a book, describing, in the most vivid lights, the pangs and the enjoyments of the tender passion. Those in early life obtain it, devour every sentiment, extol it as a master-piece. An aged man takes up the work, closes it indifferently, or, perhaps, angrily. 'Ah,' exclaims he, 'it is the mode of the times—love-sick trifles. But what want do we feel of such compositions?' The heroes of the different parties happen to meet together. One asserts that the book is despicable; the other defends the merit of it. On which side does the justice of the cause remain? Who is the person qualified to arbitrate?—The physiognomist only.

The contending parties are thus addressed by him: 'Your contest rests entirely on the expressions, despicable and meritorious. Be calm. The composition on which you are arguing is not distinguished in any degree by extremes. Of the reason why the effect is so contrary on each of you, I will inform you. The character of the hero of the novel is by you, my virtuous youth, appropriated to yourself. Your desire, your amiable dispositions, are congenial to him. The very chimera that deceives you, imposes upon him. He feels, he reasons like you; and in him you admire yourself. And you, my venerable friend, if the work comprised aphorisms of philosophy, and the inculcations of experience, would approve it more highly.'

Opinions of such contradiction, relative to the same work, describe the characters who give them. To fix the intrinsic worth of the book in dispute, we must refer to an unbiassed arbitrator. And then, are we entirely convinced that this arbitrator will tenaciously preserve his candour, nor ever incline towards his own image? It may happen so; but we must consider, that this arbitrator

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is only human. On this account, we offer here only Effays, simple Lectures, that, nevertheless, possess also their phyfiognomy; and every decision, given with integrity by our readers, may serve as a Supplement to our Lectures.

An exact connexion exists in this globe between every part of the great whole. This is a fact which we shall more than once see in prospect subsequently. The Deity alone understands the universality of relations. On this argument, all our compositions, philosophical or phyfiognomical, cannot ever be more than rough draughts or sketches

LECTURE II.

ON HYPOCRISY, DECEIT, AND CANDOUR.

ONE of the most formidable and common of the objections which operate to the ruin of that confidence which should be paid to the science of physionomies, is drawn from the dissimulative faculty; an art so often used, and pushed to such an extent. I shall think I have nearly triumphed, if I bring forwards a substantial refutation of this objection.

‘ We hear it asserted, that men make every exertion to attain the appearance of more knowledge and virtue than they really possess. The manner and accent of integrity they closely study, they imitate its language, and the deception is successful. The world is cheated and deluded by them; and, in the end, they attain such mastery in duplicity, that they banish every doubt which may be entertained of their probity. Those who have devoted themselves to the study of physiognomy, men of the deepest skill, of the acutest penetration, have oftentimes been imposed on, and continue to be deluded, by these deceiving ex-teriors. What certainty then can physiognomy ever gain to itself?’

This is the purport, in all its energy, of the doubt which I am going to combat. That men of the greatest perspicacity may be strangely duped in the judgments they form of particular persons,

and that hypocrisy may be extended to an amazing length ; these are truths which I clearly admit ; yet, although I start no objection to them, I consider, that, viewed as connected with the science of physiognomy, the objection in dispute is by no means so terrific as it is generally thought, or as certain persons desire it to be thought; and on the ensuing two arguments, my opinion is chiefly established. In the first place, the external of man possesses many things incapable of being varied ; and an internal characteristic is, without dispute, declared by these very circumstances. And, secondly, artifice itself has appropriate traces, though not easily discriminated by the use of speech or signs.

‘ Many things, I assert, exist in the external of man, incapable of being varied ; and an internal characteristic is, without doubt, decided on by these very circumstances.’ As an instance, who is the person capable of inclining, at will, his boney system ? Who can make his forehead uneven and angular, when it is by nature of a regular form ; or exhibit it in the manner of an arch, when Nature has rendered it flat ? What man is capable of changing the colour, the form and the situation of his eye-brows, to vary his lips to larger or smaller dimensions, to elongate his chin into a point, to round it ; or, in lieu of the flat nose Nature has bestowed on him, to place a Grecian one ?

Where is the person who can render hollow eyes prominent, bestow on the organs of vision a deeper or lighter shade, or alter the colour of his eyes ? Exactly a similar thing may be pronounced of the ears, their form and situation, of their cavity, their height, and the space between them and the nose. A like remark may be made of the scull, the greater part of the profile, the vibration of the pulse, the colour, the muscles ; each of them so many undoubted signs of the temperament and manners of the man : which we shall subsequently demonstrate, or as it certainly would be very easy to demonstrate, and as it is daily perceivable to an enquirer possessing the slightest experience.

But where is the possibility of fraud in these instances ? How can those parts of the human body I have named, and, on the whole,

whole, almost all which are external—in which way, I say, can they be subject to dissimulation? We will suppose one of an hypochondriacal turn attempting a sanguine air, or a man liable to passion affecting a phlegmatic one, does it rest with himself to alter immediately his blood, colour, nerves, muscles, and the appearances which delineate them? Suffer one of an impetuous disposition to assume the mildest accent of voice, the most tranquil manner, will not the original colour and prominency appear on the view of his eyes? Will his teeth alter their situation, or his hair its nature?

Such a person will, in vain, endeavour to assume the appearance of understanding; he will never be able to accomplish an alteration on the profile of his countenance (the lips only excepted, and they can sustain but a very trifling change), or ever gain the look of an intelligent or great man. The boney part of his forehead will always continue in its original state, though he may compose or wrinkle his skin. The real genius, the man of eminence, can never forfeit, nor totally hide, the certain signs of the sagacity he is gifted with; exactly as the fool possesses not the power of concealing all the indications of his folly. Was such a power possessed by him, he would cease to be a fool.

The doubt may be urged, that, viewed under other configurations, the external of man may yet greatly facilitate deception—Allowed; but I assert, at the same time, that the discovery of that fraud is not by any means impossible. I confess myself even convinced, ‘that there exists not any kind of hypocrisy or deception, ‘but what possesses fixed and sensible characters, although it may ‘prove not very easy to pourtray them by language or marks.’ But it is to be ascribed to the observer, and not to the subject, that these distinctions have heretofore been imagined indeterminable.

A physiognomical capacity of the acutest nature, much skill, and continued experience, are, I allow, requisite to observe and to determine them. I will even venture to concede, that one does not, in every instance, prove fortunate in endeavouring to elucidate them by lines, language, or discriminate signs; and yet, that these distinctions of themselves are capable of determination is not less a

fact. What! have force, the attempts of the mind, that perturbation always attending dissimulation, no signs, distinguishable at least, though perhaps not determinable?

‘ Does the hypocrite attempt to veil his thoughts? A contention exists within him between the wrong which he would offer, and the right which he aims at concealing. Every motive of action is embarrassed by this combat. The heart, whose business it is to impel the spirits, animates them in the course which they should naturally pursue. With the view of misguiding, the will comes forward in hostility, impedes them, keeps them in confinement, attempts to divert their progress, and hinder their effect. However, many of them accomplish a flight; the deferters speed to convey exact intelligence of the proceedings of the interior cabinet. In this manner the greater ones desire is to hide the truth; the more impetuous is the contention, and the fraud exposes itself with greater facility.’ This is the way in which Don Pernetty explains his sentiments, and I am entirely of his way of thinking.

I perceive a calamitous example before me at the instant I am writing; but whether it operates in my favour or not, it is not for me to determine:—

Two persons, about the age of twenty-four, who have many times been before me, affirm, in the most positive manner, two propositions, which plainly militate against each other. ‘ You are the parent of my infant,’ one asserts; the other, ‘ I had at no time any communication with you.’ Both of them must be assured, that one of these declarations is a fact, the other not so; one party must of course be defending a lie, and the other be actuated only by veracity. A hateful imposition, and calumniated virtue, are, by this means, at the same moment in my view. It is evident from this, that one of the parties possesses the talent of dissimulation to a great height, and it ensues, that the darkest fraud can take the external of injured virtue. Certainly, it may; it is degrading that it may; or not with propriety that it may; it is, no doubt, a privilege of our nature, possessing liberty by its essence, to be capable as well of the highest degree of purity,

as of a depravity immeasurable; and it is precisely this capability which stamps estimation on the endeavours of human nature to reform, and ascend to the summit of virtuous elevation.

It appears shocking, then, not that infamous falsehood can take the semblance of persecuted goodness, but that it really does put it on. 'It does, then, put on that disguise. What can the physiognomist say on that topic?—he is here present.'

Two persons, I perceive in my presence, the one feels no necessity of forcing disguise to seem what he really is not; astonishing attempts are made by the other, who, therefore, must conceal them with the greater anxiety. The person really criminal appears to possess more boldness than the other who is free from guilt; however, be assured, that the tongue of rectitude has greater force, superior oratory, higher ability of enforcing conviction—be assured, the countenance of the unoffending man is more ingenuous than that of the deceiver.

I surveyed that countenance with the feeling and indignation which heart-felt integrity, and abhorrence of guilt, give rise to; that countenance which it is impossible to delineate, and which said, in the most forcible style, 'Dost thou dare to deny it?' In the same moment, I particularized another look, shaded by a cloud; I heard an accent coarse and haughty, but more hollow, fainter, replying, 'Yes, I dare to deny it!' In the position, particularly with respect to the action of the hands, in the gait and manner as they were brought forwards and dismissed, the downcast countenance of the one, the abashed look, the tip of the tongue approximating to the lips, at the instant when I was describing every thing that was sacred and awful in the oath they were about to take; while in the other was discernible a countenance steady, unembarrassed, amazed; that appeared to say, 'Righteous God! what, darrest thou to swear!'

You may confide in me, reader, I knew, my feelings told me, who was the offender, and who the innocent person.

Truth

Truth is on the side of the advocate of the widow Gamm, when he says, ' This heat, if I may make use of the term, is the pulse of unoffending virtue. Innocence possesses sounds superior to all imitation ; and woe to the judge who is not able to particularize them.'

Another French author remarks (I believe Montagne), ' What eye-brows ! what shoulders ! each motion speaks ; and in a tongue understood without tuition, and in a tongue that is universal.'

I am not capable of leaving a subject so important as this, without adding some other observations. What ensues is of a nature entirely general.

LECTURE III.

THE PRECEDING SUBJECT CONTINUED.

THAT which we stile integrity, candour, is the simplest thing we can possibly imagine, and also the hardest to explain. They are terms whose import is, at the same time, very wide and very confined. I should be inclined to pronounce a being of perfect integrity a Deity, and one devoid of every sentiment of honour an infernal spirit. Men are not, however, either deities or infernal spirits; they are men, and no one of the human species is completely virtuous or vicious. When we speak, therefore, of fraud and honesty, the terms must not be understood in a rigid way. We will own him to be an honest man, who is induced by no vicious intention, or depraved view, to attempt dissimulation; and rank him as a deceiver, whom the prospect of gaining some interested point, tempts to assume a false appearance in hopes to profit by the loss of some other. This established, that which ensues is what I have to say further with respect to dissimulation and candour, as they are connected with the physiognomy.

I am the person who has been deceived by hypocrisy, if ever any person was. If any person ever had occasion to view the practice of dissimulation as an obstacle to physiognomy, I am the man. But in spite of that, the oftener I have been imposed on by
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the external of a feigned integrity, the more I conceive myself justified in asserting, 'that reliance may be placed on our science' The feeblest mind, we might perhaps say, will become, in the course of time, cautious, when continued imposition has alarmed it, and prudence will be the necessary consequence of an attentive habit. With the view of discovering the exact signs of probity and fraud, I have seen myself forced, in a certain degree, to concentrate all my energies; or, in different terms, to strengthen and analyse, in a particular degree, that obscure emotion which I experience at the primary view of a person—an emotion so natural, so right, and to which, however, my breast and my understanding opposed my giving too unqualified a confidence: but which failed in imposing on me; for, in every instance that I have attempted the obliteration of this primary emotion, I have found cause for repentance.

There is a necessity, if we mean to convict the deceiver, to secure him at the instant when, thinking he is in private, he has not changed his real character, nor had opportunity to attire his features in the manner he is so able to put on. The hardest thing in existence, but yet in my opinion the easiest, is to trace out dissimulation. Hard to discover, so long as the deceiver imagines himself observed; easy the instant he forgets that he is noticed. On the other hand, it is a matter of greater facility to desery and to feel impartiality and rectitude; for the reason that they are continually in a natural situation, and feel not the necessity of having recourse to force or ornament.

We must minutely notice, at all events, that fear or apprehension may imprint the semblance of fraud on the most virtuous features.

It may oftentimes be noticed, that a man, who is relating an occurrence to you, or divulging something in the confidence of friendship, dares not steadfastly oppose his countenance to yours; and not from guilt, but timid bashfulness.

On the whole, we entertain an indifferent idea of a person who addresses us with a down-cast air, and are inclined to doubt his integrity.

yet there exists another distinction of men, in number much superior, in whom we shall discover, hearts not obdurate and ferocious, but feeling, elevated and respectable; of organization the most delicate. These men, we may exactly say, encounter the greatest hazard of deficiency with respect to liberal feelings; and are continually verging to the edge or more properly the precipice and chasm of insincerity: from this may be deduced the custom they fall into, of not looking at the person they are addressing; we see them oftentimes stooping to use flattery, which they inwardly despise. In their moments of wit and jocoseness, some man of worth is injured, or the sacred feelings of friendship wounded: alas! that friendship should be sacrificed to a wretched witticism! We will not place him among the liberal and feeling, who can degrade himself by such a conduct. Christ and Belial cannot be more contrary than indulgent friendship, and biting raillery; a little jocoseness, however, on subjects, awful, sacred, religious; alas! the fearful and inert, though completely upright mind, will sink into this deception with but too much facility; too weak to oppose or deny, he will oftentimes pledge his word to two parties, for what he is capable only of bestowing on one; the sentiments of both are espoused by him, while he should have defended one opinion, and abandoned the other: Bashfulness, (false shame) more dissemblers than inveteracy and interest ever formed, have been produced by ye.

To come back to our topic, bashfulness and illiberality, deceit and inertion, in their appearance, have many times a remarkable similarity; it will never, however, be possible for a person who has grown aged in the modes of speculation, and who uniting fearfulness with pride, has attained a proficiency in the practice of seduction; he will never be capable, I repeat, of raising the gratifying sensation which candour impresses on the soul; imposition may be in his power, but in what manner? the assertion may be made, 'that it is utterly out of his power to speak, to carry this semblance, if he is not sincere;' but it will never be asserted, 'my feelings were in perfect unison with his, I am at home with him, his features witness his integrity, yet more than his language.' Of this nature nothing will be mentioned, but if by chance expres-

sions somewhat similar should be uttered, they would not be the consequence of an absolute belief, which rises superior to every idea of suspicion; a glance, a smile, a look, you convict the dissembler: when you are scarcely noticed; it is you who lock the heart against his treacheries.

Ultimately, the primary feeling raised in us by fraud, the deep emotion which at first we had smothered or refused, will strike through the covering which had been drawn over it by the understanding; at all events, when we are convinced of having been imposed on.

In what place then exists that integrity, native and unmodified, characterized without exertion, and which imparts itself without hesitation? Where shall we find the features denoting brotherly love, openness, liberality; the features fair and clear without awe or compulsion; assured rectitude, with its intrepid air, never avoiding inspection or shrinking from the view! Felicitous is the situation of the person who has discovered it; if he sacrifice all his possessions, it is incumbent on him to become the purchaser of a treasure so valuable.

ADDITION.

SEE THE PROFILE OF A FAMOUS OBJECT OF CRIMINAL JUSTICE.

It is the profile of a famous object of criminal justice, which I now offer to the view; it is asserted, that he carried dissimulation to its greatest height: that this imitation is too vaguely taken, to allow of my insuring the resemblance, is a fact; however, to consider it as it really is, that eye in other particulars so praiseworthy, united with that mouth, and that short nose, carrying an appearance of timidity, must always excite doubts of hypocrisy: it is very doubtful with me, if any person would pretend to discover in this profile, the stamp of that bewitching liberality by which the heart is impelled and penetrated,

LECTURE



A famous object of criminal Justice.

LECTURE IV.

ON HUMAN LIBERTY AND ITS BOUNDARIES.

THE freedom of the Bird in the Cage, is an exact emblem of human liberty ; this is my sentiment on this subject, so interesting. Man possesses his circle of activity and feeling, and that described boundary it is impossible for him to surmount, in the same manner as our bodies have lines by which they are circumscribed, so our minds have their particular boundaries in which to act : but that boundary is imperscriptibly fixed.

One of those never to be forgiven enormities, by which Helvetius has offended both understanding and experience, is the assertion, in which he attributes to education, solely the power of forming and correcting the dispositions of humanity : in this period of philosophical enlargement, no sentence of greater incongruity has perhaps been advanced. What person will doubt, that with particular heads, particular conformations, men are endowed with, or denied the power of feeling particular emotions, of gaining particular capabilities, a particular capacity of action ? I use the expression, “ endowed with, or denied the power,” for the reason that power and capacity are bounded by points at which they terminate: to think of forcing any person to reason, to sympathize, as I do, would be to exact, that his forehead and nose should take the semblance of mine ; it would appear like addressing the Eagle, “ copy

“the listless motion of the tortoise,” and saying to the tortoise,
 “emulate the flight of the imperial bird.”

Do but admire the philosophic sentiments of our modern Lucians; they would persuade us, that, similar to the soldier who is deprived of his individuality by the blows of his commander's cane; which oblige him to govern every movement, by those his neighbour practises, or the file leader; we also should follow motion by motion, in obedience to their mode of exercise; the course which it suits them to lay down. The study of physiognomy, the profoundest knowledge of humanity only, can abrogate this the most hateful of all usurpations; we can be no more than what we are, and can perform no farther than our capacity enables; we may elevate ourselves to a certain height, but higher we cannot rise, were existence itself to be the forfeit; we ought to estimate every man according to his appropriate faculties.

The question is not asked, “how should we act in his situation?” but, “what is his ability of performance in consequence of the powers with which he is gifted; how much may be hoped from him, considering the particular situation of the case?” Ask, human beings, offspring of the same parent, when will you decide justly of your fraternal connections? how long will you continue to demand from the person of sentiment, the profound learning which belongs solely to the abstract reasoner; and from the abstract reasoner, ardent sensibility? It is similar to searching for apples on the vine, and expecting pears from the apple tree: in the same manner as men cannot ever arrive at the superior qualifications of the celestial nature, if it was ever so much the point of his aspiring hopes, so every particular man has his individuality, and it is not more impossible for him to take the appearance of an angel, than it is for him to identify himself with another person. Should I chance to perceive a countenance similar to my own, if I was not conscious of myself by sentiment and knowledge, I should make the assertion with thorough certainty, ‘that no mode of tuition, no situation, could any way combine with that appearance the dauntless valour of Charles XII. or the algebraic mind of Euler, or
 ‘Linnæus’s

‘Linnæus’s classifying spirit, while the forehead and nose retain their original structure and conformation.’

In my own province I am at liberty ; the capability of doing as I think fit in my own circle of action is mine ; so much must not be demanded from me who have only received one talent, as from him who has had two ; yet the right or wrong use of that talent, which has happened to my share, rests solely with myself : there has been given as my share a certain degree of intellect—I possess the power of using it, of adding to it by exercise, of decreasing it by torpid languor, and by a certain ill use to annihilate it : but I shall never be able, with that degree of intellect, to do what might be performed with a double quantity of that intellect exercised in the same way : vigorous attention will enable you to emulate negligent genius, and possessing considerable intellect, we may approximate the most elevated ability, which should have been continually deprived of all opportunity of cultivation : in other words, assiduity appears to gain the height of talents, and talents seem to rise to the height of genius ; yet no effort of assiduity will ever succeed in attempting to supply talents and genius ; each individual must continue what he is, excepting that there remains the possibility for him to mature, to exert, to open himself to a determinate point : every man is a superior and king, yet only within the limits of his particular territory, should it be large or confined ; it is in his power to make his income equal to that of a domain, doubly as extensive as his own, if he attend to the arts of improvement, and the owner of the larger space neglect proper cultivation ; but he cannot enlarge his own limits without the rightful lord bestows on him the unoccupied ground of his neighbour to improve. A conception of human freedom the most exact, and a proper idea of the limits to which it is confined, are of great service in making us lowly, courageous, meek, active. Thus far, and no further : but thus far is the language of the Deity, it is the spirit of physiognomy and truth, which accosts us in these words : and to every one who hath ears to hear, pronounce, Be that which thou really art, and attain that character which thou art capable of attaining.

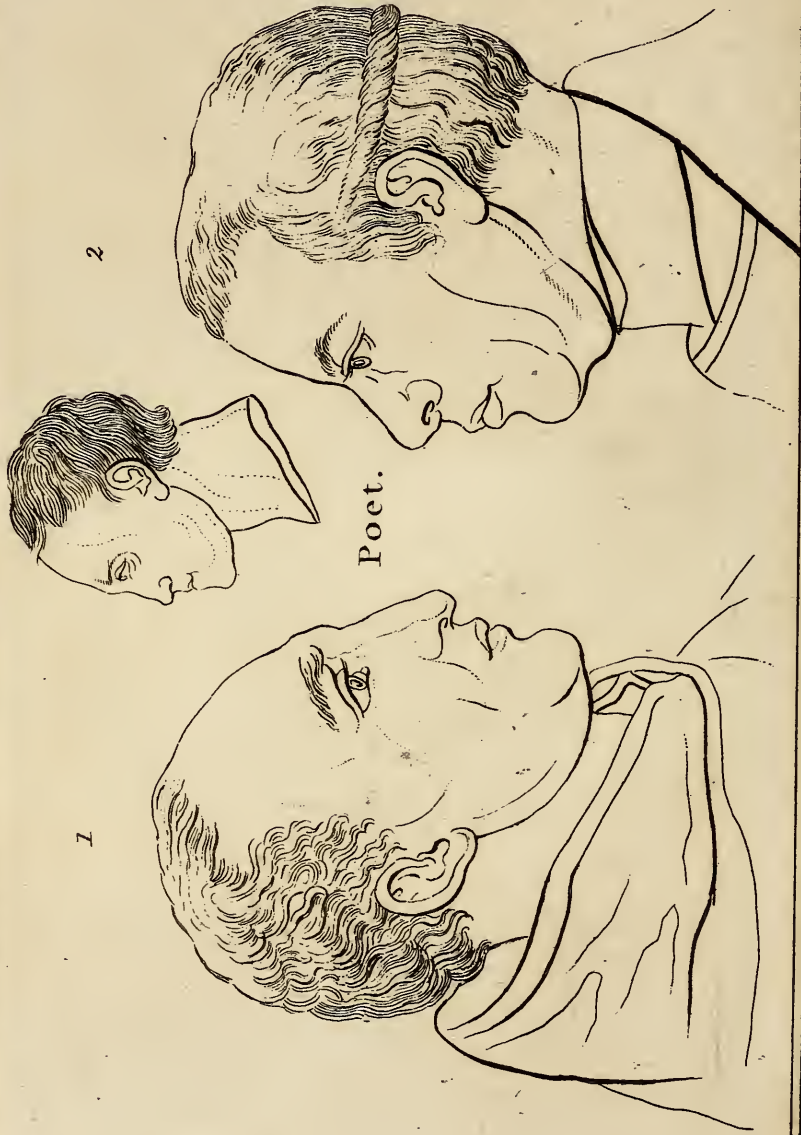
Each

Each character, each phyſionomy is capable of the moſt wonderful changes: yet theſe changes are determined in this or that particular way; each individual poſſeſſes a large circle of action, and ſees himſelf the owner of ground, which he may plant in agreement to the manner of the ſoil: however, he can plant no other ſeed but that which he has received, and improve no other land but that on which he has been fixed.

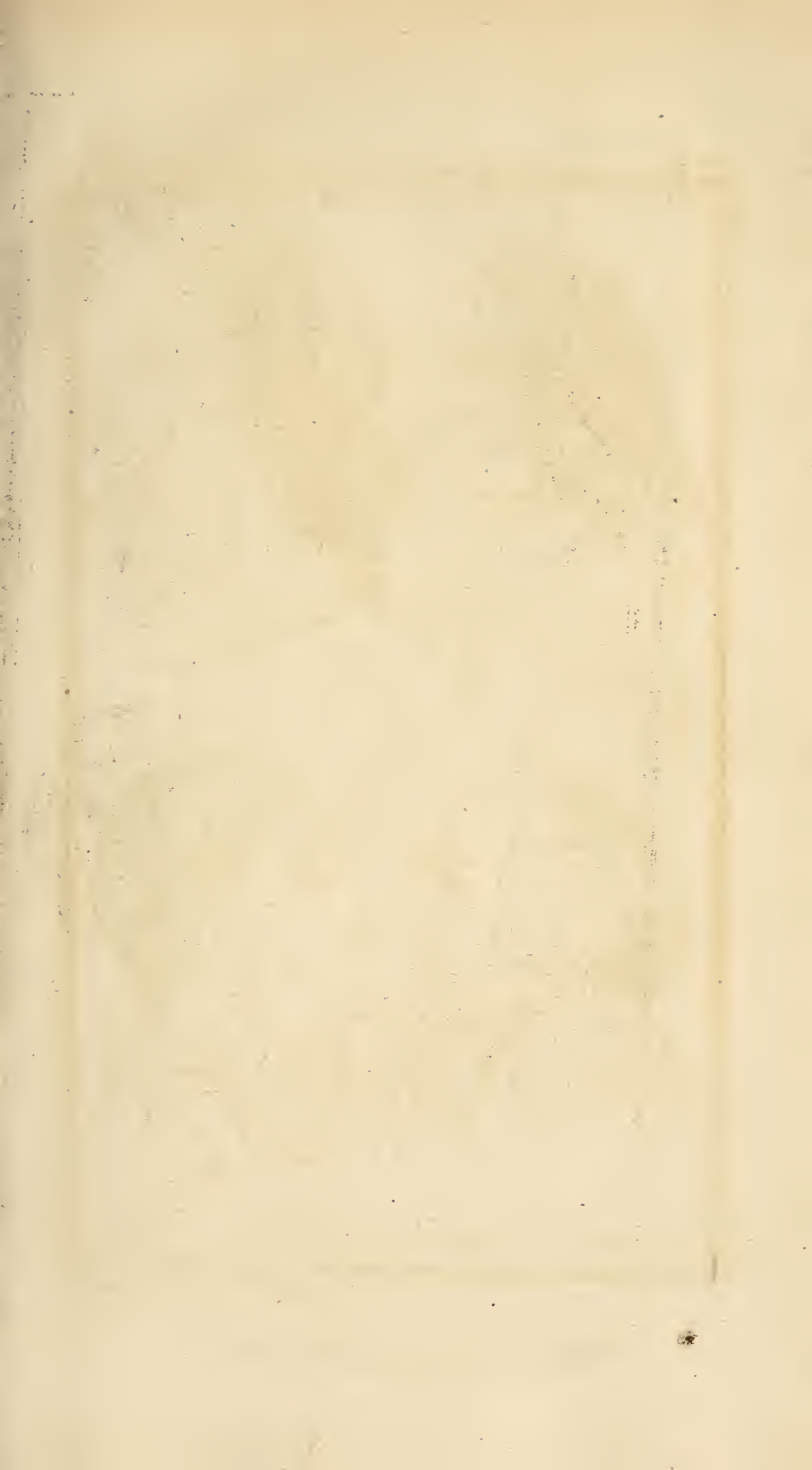
There are various ſorts of veſſels in the ſuperb dwelling of the Deity, all of which declare the majeſty of the glorious Maſter; of theſe, part are of gold, part of ſilver, a great number are formed of wood; each has its intention, its uſe, all are alike worthy of the great Being who formed them; all are vehicles under his direction, the ideas, the revelations of the eternal God; the ſtamp of his wiſdom and energy: yet the nature of the veſſels do not alter, they continue in their original ſtate; the golden veſſel may be obſcured by deficiency of uſe, but will continually remain a precious metal. The wooden one may happen to be of more ſervice than the golden veſſel, yet it muſt ever continue a wooden veſſel. Neither meditation, nor the labours of tuition, nor any activity can beſtow on us another nature. To dream of drawing from the violin the ſound of the flute, or the ſound of the drum from the trumpet, would be perfect insanity; the fact however is, that the violin tuned in a particular way, and exerciſed by the touch of a certain player, will accumulate ſounds in infinite degrees of variation; but theſe will not ever be the ſounds of a flute: exactly as the drum never reſembles the flouriſhes of the trumpet, though played on in a thouſand diſſimilar modes.

CERTAIN ADDITIONS.

Some few inſtances will ſuffice to explain what I have juſt offered, concerning the freedom of the ſoul of man, and the bounds in which it is confined: there exiſts countenances which appear to proclaim but one tendency, one particular diſcrimination of action. Particular individuals within the bounds of their own circle, are
 heroes,



Elevated medium and sensual minds.





Elevated medium and sensual minds.

heroes, and mere non-entities beyond it; in the same way particular features discriminate particular modes of feeling: they possess, if I may use the expression, the monopoly of it, while they appear to want organs for every other kind of sensibility.

I. SEE PLATE OF A POET.

The profiles of some persons, of nature and sentiments widely opposite, are now to be laid before the reader: every one by the form and solid features is stationed separate in a discriminate sphere, in the which, he may use a fixed proportion of freedom and energy, and out of which he cannot perform any thing of moment.

The commencement is, with the profile of a deceased poet, whose writings possess a pleasing manner. This proportion of countenance, though it may not entirely banish every species of abstract and deep enquiry, will occasion it to be at any rate, attended with some difficulty: the works of the prototype, in the service of the Muses, may have harmony and beauty, but he will never attain the grandeur of sublimity, or penetrate the depths of metaphysical subtlety.

II. SEE PLATE OF SIX HEADS.

The highest presumption, and, at the same moment, the most egregious egotism, would be manifested in any attempt to define the ultimate intellectual power or insufficiency of these heads. I content myself, therefore, with pointing out, and submitting to the enquiry of connoisseurs, that which may be discoverable in them, and sufficiently plain after exact and continued examination.

First head. This is a mere dignified mind, and possesses greater freedom than the others; in memory, too, he is superior to the rest:
the

the conformation of his eye, also, combines such advantages, that he can, more easily than they, fix on any point, and preserve its impression.

Second head. This representation adopts not any tenet with the facility of the foregoing; nor maintains it with so much pertinacity as fig. 3. Head 3, is principally distinguished by a certain apathy. Fig. 2, seems hardly capable of tender emotions, excepting only in the minutes of his religious adoration; however, he cannot be guilty of what is absolutely termed deceit. Head 4, is not bounded by classification, abstraction, or the modes of calculation; a tendency to sensual enjoyments distinguish him: his amorous propensities exceed those of the others: his feelings are alive to every motion of the tender passion, from the most refined elegancies of platonic or spiritual affection, to the grossest enjoyments of brutal lust; and in all probability he will remain fixed near the point exactly distant from these wide dissimilarities.

Fifth head. This figure, in all likelihood, will continue in a medium scene of action; he may fall from prudence to timidity, but will never elevate himself to the heroic character.

Sixth head. If I may be allowed the words, this is a countenance of intellect; he perceives things clearly, but has no powers capable of intricate research: the abstractions of metaphysical enquiry, do not seem to be within his province; ready for the admission of sentiments, both refined and gross, they are his nutrition and enjoyment.

III. PROFILE OF A MAN OF STEADINESS.—*See the plate.*

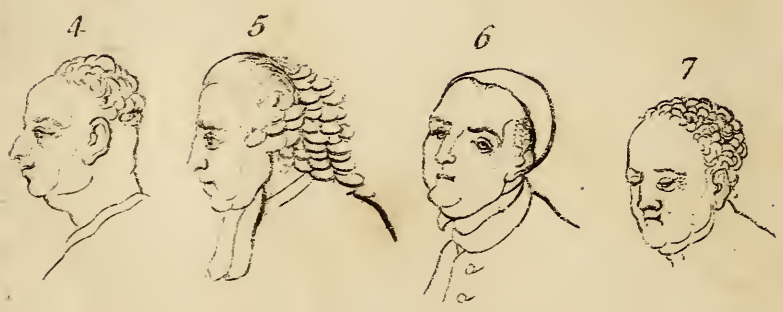
This face presents to my view, a man who investigates subjects steadily, an exact copyist, and in diligent performance, but not possessing the capacity of inventing, or of destroying by his own particular energy; on the whole, he is limited within the sphere of quiet obedience, his temper is not framed for exultation, though possibly



A Man of Steadiness.

Man of Order.

271016 Jc



sibly the tranquillity he enjoys in imitation, and the approbation of others, completely satisfy him: his desires and his exertions go no farther.

ADDITION IV.

PROFILE OF A MAN OF ORDER AND BUSINESS.

See the Plate.

There is an evident relation in this profile to the preceding; but it possesses a higher degree of intelligence and activity. It is the love of order personified; it presents a methodical mind, formed to class, arrange, abstract, and analyze. He will be firm from fidelity, but not faithful from firmness. A work will not have the power of affecting him, unless it be clear, methodical, complete in the combination of its parts; and he has no way of distinguishing himself but by these characters. You will in vain attempt to encourage, to excite him to become a poet, to read all the theories and all the master-pieces of the art; never can he rise to poetic invention, nor shake off the fetters of scrupulous punctuality.

ADDITION V.

SEVEN PORTRAITS OF DIGNITY, QUICKNESS, REFLECTION, EXACTITUDE, SENSUALITY.—*See the Plate.*

There is not, among these faces, one that promises philosophic penetration; not even 5. though it be not destitute of intelligence.

1. The forehead, the eyes, and the mouth of this face, announce the capacity of seizing its object rapidly, and of going to the bot-

tom of it; but not that of analyzing ideas: he is capable of acting with dignity, and will act thus at certain moments. Fig. 2, indicates a turn to sensuality and gross delight. Fig. 3, is less addicted to these: his character is more turned to reflection, and more reserved. Fig. 4, seems hardly enlarged from the narrow sphere of childhood. In his conduct, you will find neither dignity nor meanness; he is, after the manner of children, thoughtless, simple, and honest. 6. Possesses the traits of greatness mixed with littleness and sensuality. You find in it the character peculiar to Jesuits. 7. Is not formed for poetry, nor great enterprises, but is calculated for employments which call for nothing but punctuality—for example, the arrangement of a cabinet of natural history; not because he has any taste for that science, but because you may be certain he will religiously follow his catalogue,

A D D I T I O N VI.

PROFILE OF A PERSON FORMED FOR GEOMETRICAL OR MECHANICAL EXCELLENCE.—*See the Plate.*

This face, whose luminous and profound look announces so much coolness, does not possess acute sensibility, nor it is susceptible of noble and generous sentiments.

Invariable in his designs, persuaded that he is able to accomplish them, the original of this portrait will prosecute his route through briars and thorns: that route will be painful, but sure; and he will succeed in making discoveries, either in mechanics or in geometry; but never will he attain elegance and real taste.

A D D I T I O N VII.

FACES INCAPABLE OF GREATNESS.—*See the Plate.*

It is impossible that persons, such are here represented, should ever distinguish themselves by a great action: these faces are all equally



Barlow sculp.

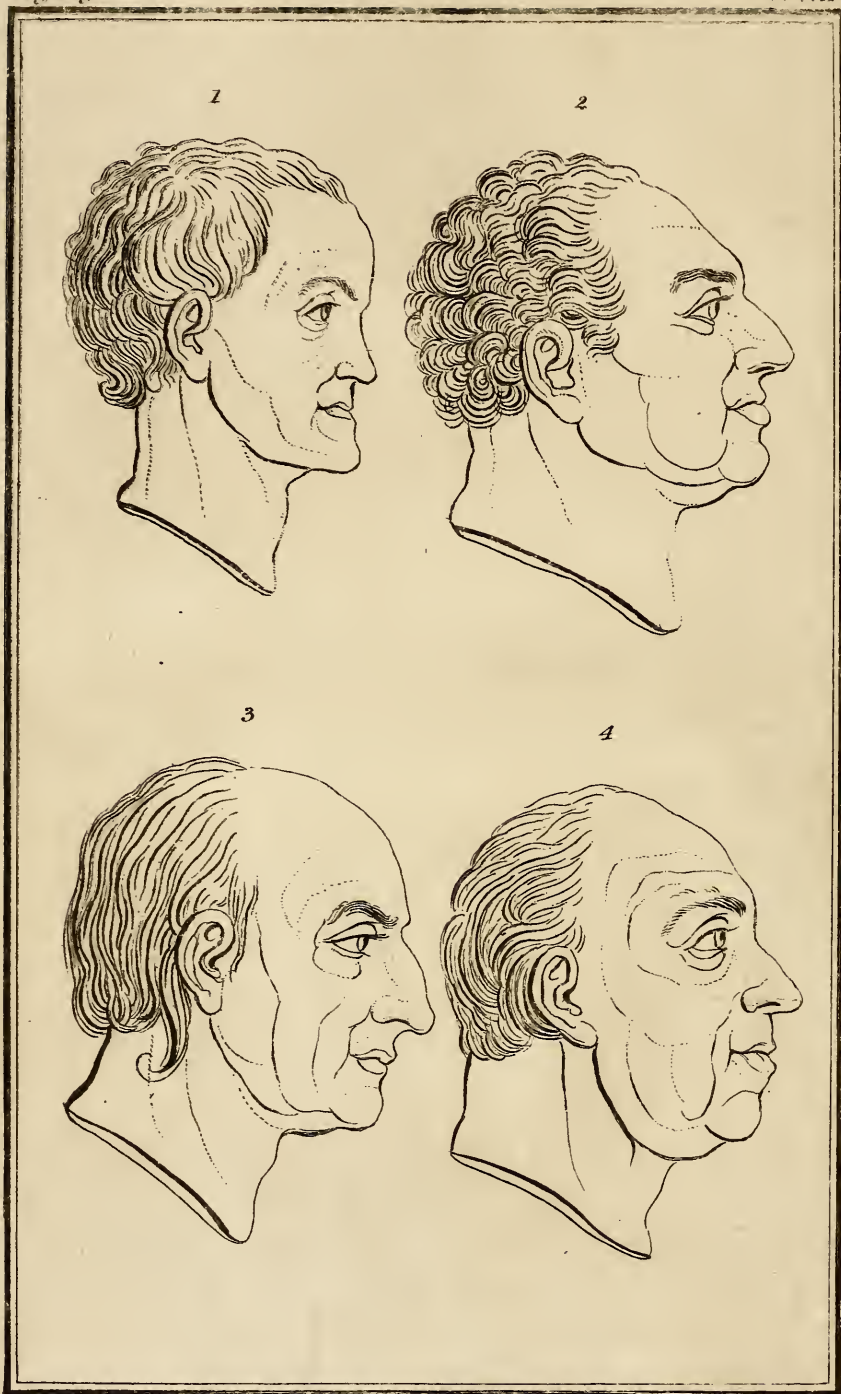
A person formed for Geometrical or
Mechanical excellence .





Faces invariable of Greatness

Bartol. J.



Timidity, Taste, Prudence, and sensual Propensity.

equally mean, equally pourtray a contracted spirit. 1. Presents a bully, destitute of courage and prudence. The foreheads 2 and 4, have something so very trivial, that it is impossible to expect from them a single atom of the luminous, the profound, the contemplative. 3. Is not susceptible of that noble and calm patience which suppresses the voice of complaint. 5. Has the apprehensive timidity of a deer pursued by the hunters. 6. Unites to a sense of his own weakness, timidity and indigence. Firmness, greatness of mind, are foreign to them; and all of them together have a character of cowardice.

There is an expression of patience and humility in fig. 6; and fig. 4, has something vain, insipid, fawning, totally inconsistent with greatness of mind.

ADDITION VIII.

FOUR PROFILES OF TIMIDITY, TASTE, PRUDENCE, AND SENSUAL PROPENSITY....See the Plate.

Fig. 1. No one, with a face like this, will ever achieve a bold and hazardous enterprize: he will have domestic virtues, he will faithfully discharge the duties of his station; but he is incapable of attaining any portion of the warrior's valour, or the poet's genius. Fig. 2; his forehead is rather too much backward, to admit of his having a sufficient degree of firmness and constancy. In other respects, considering the whole together, the form of his face is not ordinary. He is less capable of observing on opinions already given, than of pronouncing for himself. Fig. 3, combines considerably more intellect and prudence than all the other profiles. Fig. 4, exhibits the least of these characteristics. It will be matter of great hardship for this to soar superior to views of immediate and sensual incitement.

Did there exist a necessity of my distinguishing them by one word, I would assert of fig. 1, he is characterised by timidity; of

fig. 2, taste is possessed by him; of fig. 3, that is a cautious observer; of fig. 4, sensuality marks him. Fig. 1, cannot ever gain the taste which distinguishes fig. 2.; nor he acquire the cautious prudence of fig. 3. Fig. 4, is as equally incapable of attaining the one as the other of these distinctions.

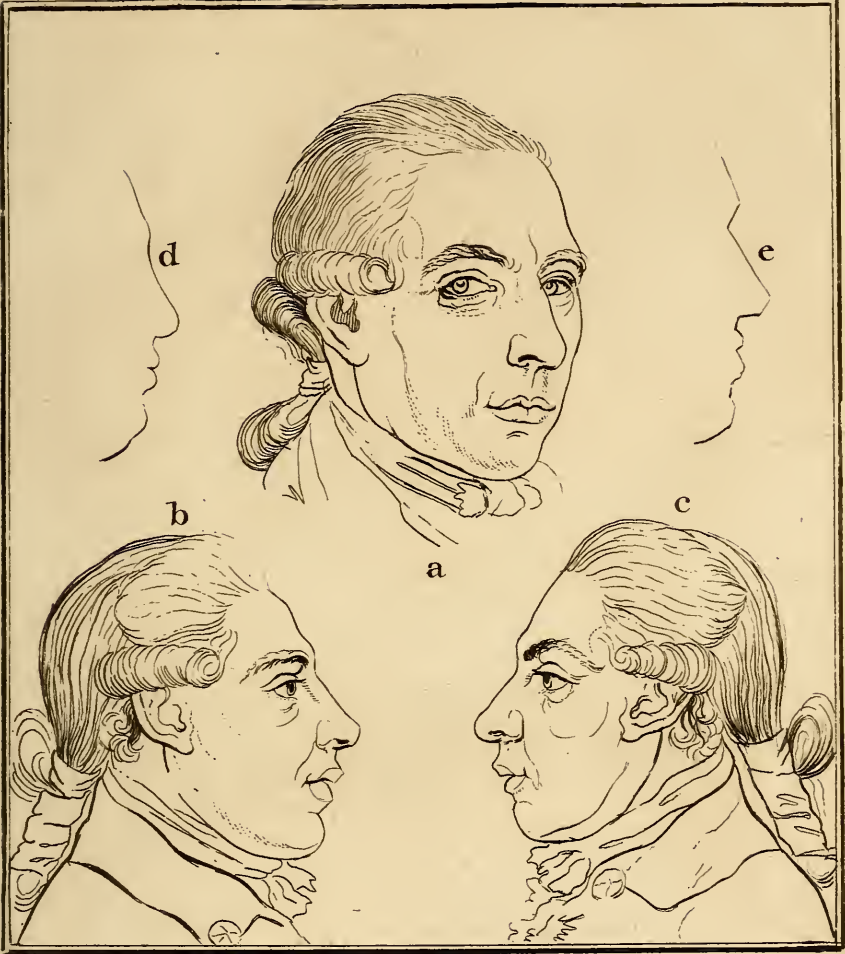
A D D I T I O N IX.

THREE DRAWINGS OF ONE HEAD. FIGURES EXPRESSIVE OF FIRMNESS, CONFIDENCE,---*See the Plate.*

The appropriate qualities of these three drawings of the same head, are firmness, confidence, reserve. Nothing will be hazarded in prophesying that a prudent choice will always be made by this person, and that a great number of objects will never be selected by his energy. He is pensive without profundity, and without having principles lucidly explained. His attachments, like his exertions, cannot combine a great number of objects; but if he form an attachment, that attachment will be close, firm, concentrated. In these three countenances, particularly in (a) and (c), the forehead and eye-brows proclaim somewhat of the superiority of genius*; or, in other words, facility of receiving particular impressions, and the faculty of imparting them, and yet farther you may observe that this facility is singular in its species. It grasps its point earnestly, views it with rapture, delights in it, and, in short, becomes itself identified with it.

A poetical capacity is indicated by the lips (b) and (c), which will not stoop to the confinement of rules. (d) and (e) do not offer a contrast, but extremes: the second hides, the first enjoys; one obliges you to receive, the other gives.

* The plate under investigation offers the inadequate representation of a celebrated Musician.





Barlow sculp.

Two men of business.



Barlow sculp.

Weakness, affectation, languor.
After Schmuizer.

A D D I T I O N X.

PRINT FROM SCHMUZER. WEAKNESS, AFFECTATION,
LANGUOR.—*See the Plate.*

The archetype of this print I do not know. There is a great degree of indecision with me, whether it be a portrait or no. However this may be, it is not a countenance of the first or second rank. What with such a countenance can possibly be performed, is not a decision of great facility, but it may very readily be conjectured what never can and never will be done; that is to say, nothing really eminent. That physiognomy is not, in fact, absolutely bad; but positively it possesses neither strength nor elevation. When the countenance is in that situation, or if it be inclined to take such a situation, the person is seldom adequate to noble thoughts, and yet less to splendid exertions. The contour of the forehead is better calculated for the face of a man than that of a woman; considered apart, it shews wit rather than dulness. The same distinction is seen in the nose, the eye, and the right eye-brow; yet only when examined apart, and not in the union under consideration: for the indications of the mouth, the passing of the forehead to the nose, the chin, and on the whole that appearance of dejection and abandonment, promise to the physiognomist neither considerable rectitude nor information. The proprietor of such features will fascinate only feeble minds, and will oppose only from whim or affectation.

This print is from Schmüzer; that is to say, weakly imitated after a superior drawing.

A D D I T I O N XI.

PROFILES OF TWO MEN OF BUSINESS.—*See the Plate.*

The persons whom this representation portrays, I never saw. I am not acquainted with either their names or characters, and, of course,

course, am incapable of deciding on the resemblance of these profiles. However, it is clear, that the two persons, whose likenesses they offer, appear destined by nature for men of business.

Fig. 1, can make great exertions, and exhibit high capacity in business; he is very open likewise to the feelings of sensual desire.

Fig. 2. He will attain his utmost elevation earlier: he seems to have been framed by nature for purposes of material use. Countenances like these might be styled physiognomies of persons we are not able to dispense with.

ADDITION XII.

PROFILE OF A TRIFLING CHARACTER.—*See the Plate.*

No mode of tuition, nor any combination of circumstances, could unite to those features (the original of which I do not know) exalted judgment or penetration, and it is totally irreconcilable with philosophy or poetry, political faculties, or military heroism.

ADDITION XIII.

REPRESENTATION OF A TRANS-TIBERINE, AND OF A CHILD SLEEPING.—*See the Plates.*

Very accurately has nature drawn the line of separation, which bounds the powers of the being whose figure is under our consideration. If she had not vouchsafed the brightest animation to the look, an air of sapience to the mouth, and a candour bordering on virtue; the stern and repulsive manner of that brazen forehead; those thick and strong marked eye-brows, that nose proclaiming to
 much



A Trifling Character.



Boston: J. S. G. & Co.

A Child Sleeping..

much of power and action, would agitate us by feelings of dread. It was the design of Nature that that countenance should be stedfast and unalterable. She wanted a barrier like that; such a key-stone of the arch, just where she has fixed it. Will any person venture to interrogate her as to the reason? And what person dare essay the task of covering that face with the empty gaiety of an unthinking boy, the refined sensibility of a girl, the feelings of an amorous poet, the delicate reserve of the matron? Does there exist an art, a mode of instruction; are there connexions, particulars, capable of bestowing on it the softness of the child portrayed in this Vignette, or giving to the child the manly roughness distinguishing the Trans-Tiberine.

LECTURE V.

ON THE SYMMETRY AND BEAUTY OF THE HUMAN FIGURE IN GENERAL.

OF those particular Lectures I compose on Physiognomy, the greater part must be condensed within a confined limit, as the vast number of plates, and the variety of instances I aim at gathering, perpetually afford me opportunities of coming back to topics which I could investigate apart. However, the apprehension of leaving out some particulars, which I think of moment, or the wish of hindering their being mixed with others, is what baffles the temptation I at times feel, of indicating only the heads and titles to be filled up. It would be enough at least to arrest the attention of the reader, and secure my sentiments from oblivion.

For instance, the title which precedes this Lecture is, in some degree, the compendium and essence of the whole performance. I shall not now amplify on this topic; but my confined matter is adapted to stamp the profoundest impression on the reasoning mind.

There is a necessity in the great empire of existence for every created being, but every being is not apprised of the necessity. The human being alone, of all the creatures on the surface of this globe,

globe, delights in the necessity there is for his existence. No member of the frame of man could be substituted in the room of another. Whatever portion of excellence the eye may have superior to the nail of the little finger, that nail is requisite to the perfection of the whole; nor is the eye capable of supplying it, though so much more astonishing with respect to its form in other points of view.

Because one man exists, the being of another is by no means unnecessary; and no man can be placed in the room of a fellow-creature. A conviction of the metaphysical necessity, that other men should exist as well as ourselves, is another of the valuable and unobserved fruits of the physiognomical science: a fruit comprising the germ of the lofty cedars of liberal toleration and goodwill to our neighbours. Vast and unconfined may they spread their branches around! may unlimited posterity repose under their umbrageous protection! Of human nature, the lowest, the most abandoned, the most obstinate being, is yet one of our species, is necessary in the vast creation of God, and capable of an idea more or less clear of his individuality, and of the necessity of his being. The meanest living abortion must ever surpass, in a dignified view, the most lovely and perfect animal. Devote thy study, O man, to that which is, and not to that which is wanting. Humanity, even in its humiliation, is ever astonishing, ever a subject of wonder.

It would be my earnest desire to say to thee perpetually, Thou art more virtuous, amiable, and accomplished, than many other individuals of thy species. Be satisfied then, and make thyself happy in these superiorities; but do not render them a source of vain elevation: give the honour to Him, who, 'out of similar clay, forms this vessel to glory, and that to dishonour:' to Him who, without soliciting thy advice, without regarding thy oraisons, or thy merits, has formed thee the being thou art.

The adoration is owing to Him only; for, O man! 'what art thou in possession of, which has not been given to thee?' and allowing it to have been given thee, 'Why art thou proud of it? The eye cannot tell the hand, "I do not want thee." The man that

Vol. II. F contemneth

‘ contemneth those of low estate, contemneth his God. The Supreme Being has, of one consistence, formed all the people of the earth to dwell upon its surface.’

What person can boast a deeper, a closer certainty of these heavenly axioms, than the true physiognomist, who is not the mere scholar, author, or journalist, professionally considered, but who is really a man?

We must assume the spirit, however, to allow that the physiognomist, whose intentions are the purest, who enjoys a satisfaction in following through nature every circumstance carrying the impress of virtue, amiability, and superiority; who delights to feed upon a principle of perfection, whose taste is formed, supported, finished, by the study of every thing the most sacred and amiable in human nature; yet that physiognomist is oftentimes in hazard, nay is frequently tempted to avert his look from those mean wretches, those hideous portraits, those caricatured and disgusting representations, the outcasts of humanity: he is almost on the point of forgetting, that these wretches so despicable, these repulsive images, have not, in spite of all, laid aside their claim to the characters of men. He does not recollect, that with all his virtues, suppositious or not, that with prospects the most elevated, with views the most disinterested (and is he presumptuous enough to think that they are always of that description); he does not recollect, that, in spite of the perfection of his powers, his refined ideas, the advantages of his external air, though in this particular he ought to realize the visionary perfection of the great master-pieces of ancient art; he does not recollect, I repeat, that in the view of superior existences, that in the view of his fellow-creatures, ‘ of just men made perfect,’ he seems, and perhaps by his own failing, as criminal as the monsters of our species (with regard to physical or moral disposition) now seem to him.

It appears to me, that this is a fact which we certainly too frequently forget; it is impossible for me, therefore, too often to repeat it to myself, nor too energetically impress it upon others. Let it never escape your memory, my dear reader, that the meanest of our kind is still a human being; that yet some valuable dispositions

tions are his ; that he also stands alone in his way, essential as you can be ; that in the whole frame of his nature, there is not any thing which will bear a close comparison with that which forms your's ; that he is like you, an individual in a general and in a particular point of view : a link would be deficient, in the chain of created existence, if he were not, in the same manner as if you did not exist. If he was not, if he were of another nature from what he is, a crowd of men and of things would cease to be as they are. He is the consequence of a multitude of circumstances, and a multitude of circumstances depend mutually on his existence, determined on his being formed in such and such a way.

Investigate, observe him as a separate being, and you will find in him astonishing powers, which deserve wonder, even when viewed alone. Proceed to compare him with others ; his likeness, his contrariety to so many beings gifted like himself with understanding, will impress you with amazement : then will you understand the necessity of his existing exactly as he is. Consider, more particularly, the agreements of such various parts uniting in making him a whole, a complete combination, and the connexions so intricate and so multitudinous, springing from his individuality ; and you will be necessitated to worship that eternal and inexplicable energy, which displays itself so superbly in our nature.

Suffer a human being to degrade as much as he pleases the elevation of his nature, he will yet be a man, and, considered in that light, he must ever be capable of improvement and perfection. The hatefullest physionomy will ever remain a human physionomy, and humanity ever be the pride and embellishment of man. As the brute cannot possibly, by any exertions, acquire the characteristics of humanity, though he may, in some instances, equal or outdo us in the tricks of art, so neither can human nature lapse entirely into animal degradation, though it may at times sink into debauchery, which would be horrid even in the brutal character.

Yet this very capability of lowering and debasing himself at will, at the least in appearance, to the brutal standard, or perhaps

below it, this very capability is one of the privileges of man ; for the power of copying by choice is inherent in humanity alone, and has been totally withheld from brutes. Their physionomies seem to us hardly capable of depravation more than of ornament. The human physionomy, on the other hand, how much soever repulsive, may be yet further debased ; but it is also susceptible of new dignity, at least to a particular height.

Humanity is susceptible of degradation and amendment to such a degree, that we should not deny all regard even to the man who carries the vilest physionomy, nor totally doubt of his reformation.

Again. In every physionomy, whatever corruption it may exhibit, we perceive human nature, or, in other words, the representation of God. I have observed persons of minds the most perverse, I have observed them at the moment of wickedness ; yet all their wickedness, all their impiety, every attempt to persecute virtue, was incapable of obliterating from their countenances the rays of a heavenly light, the energy of a feeling heart, the imperishable marks of an eternal propensity to perfection. The villain stained with crimes you might wish to destroy, but you would yet desire to be on good terms with the man.

I extract the most gratifying sensations from the Science of Physionomies : to me it is the assurance of the everlasting bounty of the Almighty to man. Ah ! if informed by one emanation of this science, I particularize and yet feel an affection for the man in the criminal ; what must be, O God of love, and parent of humanity ! what must be thy long-suffering and tenderness, when thy view is directed towards the guilty ! Exists there one individual among them, in whom thou findest no vestige of Jesus—thine express representation ?

In all your enquiries, then, my brother mortals, continue men. View what exists, but avoid precipitation in forming analogies ; and make not an absolute chimerical representation the object of your analogies : each circumstance, connected with human nature, must appear to us a family consideration. Thou art a human being,

being, and every one of the same species besides thyself is as a branch of the same tree, a member of the same individual body, it is the same which thou art; and is yet still more conspicuous, than if it were exactly thy equal, full as estimable, full as valuable as thyself; for in that instance it would not be as it is in this, an individual necessary, alone, and whose vacancy could not be filled up. Triumph, O man! in the existence of every thing that is happy, that it does exist, and know to endure with all that is favoured by the endurance of the Deity.

A few instants recover thy ideas to admit the consoling thought, that thou art absolutely necessary in the scheme of the Creator; an axiom as certain as it is evident, that thy countenance, and whole existence, agree not with the countenances and existence of any other human beings. Triumph in the positive necessity of the existence of thy brother man; an axiom no less indubitable than the foregoing one—and after thou hast directed a face of veneration and worship towards the parent of the whole race of man, or let fall the tear of dutiful gratitude, thou wilt be inclined to repeat the ensuing Addition: if not, thou possessest not the capacity of understanding its sense, or it might go so far as to produce baneful consequences to thee.

A D D I T I O N.

Eternal Father! how innumerable are the human beings thou hast formed, and what an amazing variety in their appearance! They all carry the stamp of thy astonishing wisdom, and the most despicable, the most disgusting, the most miserable among them, are still the objects of thy affection, and the creatures of thy benevolence.

Among the multitudinous assemblages of those who, formed with symmetry and born strait, enjoy the invaluable blessings of health and understanding, there is a particular quantity who are in body weak and impotent, in reason deficient. Hardly, however, is there to be discovered among ten thousand, one giant or dwarf;
hardly

hardly among a thousand-one wanting understanding, hardly among three hundred one lame or badly shaped; that pigmy, that giant, that changeling, that infirm or mis-shapen man, still confirm the benevolence and wisdom of that God, who formed all existence for the honour of his name. All have received the gift of life, all view it as a blessing, all guard it when assailed.

Each particular person, to view them entirely as exceptions from the rule, are conspicuous individuals, fixed on this globe to finish some project worthy of infinite Intelligence, and who, in some ensuing plan, will answer the purpose of displaying the eternal energy of the Deity who created them.

I address thee whom the Almighty has favoured with a body completely organized, with health, with understanding—thou, on whom Providence has heaped its most valued blessings; view, but do not condemn these less fortunate children of humanity: they are men, and thou art of the same species; and, in the view of beings superior to human nature, thou seemest what the meanest among the others appears in thy contemplation. You breathe in the same atmosphere; you are each of you benefited by the light of the same sun, guarded by the same omnipotent Might. O victims of the scorn of mankind! abandoned to sarcasm and insolence, by what mode can I gain for you the affection of your more highly indulged brethren? I have made the assertion, and I rehearse it, ‘that whoever contemns you, treats with disdain the great Being who formed you.’

Great Author of our religion! Thou who madest the lame to leap, restored the organs of hearing to the deaf, gave to the speechless the powers of utterance, and to the wise their knowledge, thou shalt form all nature afresh, and judge our world in righteousness. At that hour when the heavens shall vanish from the sight, and this globe, with all that it contains, be burnt up; with what exultations of gladness unspeakable shall I pour forth my blessings to thee, when the time arriveth in which these vassals of misery, freed from those evils which enslave them, shall be adorned with a glorious body, and be changed into thy likeness, into the likeness of the first-born.

LECTURE VI.

OF THE MODE OF RECONCILING THE LOVE OF OUR NEIGHBOUR, WITH THE KNOWLEDGE OF HUMAN NATURE.

IN this Work I have designed to induce man to the knowledge and the love of his kindred mortals. Shall I be successful in performing at once both these tasks? Does not an acquaintance with human nature annihilate fraternal love, or at least lessen it? Is it not to the disadvantage of men in general to be viewed too near? And if they are in danger by this investigation, how can the love of our neighbour be advantaged by it? As an acute remarker perceives novel frailties in mankind, will not their estimation be proportionably lowered in his opinion; and as he is busying himself in pursuit of perfection, will he not be in a superior degree quick-sighted to deficiency, seeing that he is actually employed in searching after whatever is precious, amiable, perfect in humanity?

A certain position of truth exists in this observation; but it is one of those remarks which being right only in one view, prove a continual occasion of wrong judgment and misconception. Certainly it is a fact, that human nature in general is disadvantaged by too close a mode of observation; but it is not less true, on the contrary, that it oftentimes profits by being more intimately examined,
and

and that its acquisitions are even greater than any loss it may sustain.

Those are not concerned by the enquiry (if there are such men) who must of necessity advantage by being fully known; those persons only are spoken of who would hazard much, were a deeper acquaintance with human nature to become general. In what place shall we find the man whose wisdom has prevented him from disgracing himself by a single folly, whose rectitude has elevated him above every danger of conscientious reproach? or, at least, in what place shall we find the man whose motives are continually just, continually unalloyed? I am of opinion then, that, very few-exceptions admitted, humanity is injured by too narrow a scrutiny.

Yet I engage to demonstrate, also, on the contrary, 'that human nature profits by a nearer examination, and that, consequently, the knowledge of man is reconcileable with the love we owe our neighbour;' and yet more, 'that it ought to add fresh vigour to this idea.' The sedulous perusal of human nature, informs us not only what it is not, and what it never can become, but also points out the reason, and tells us besides what it is, and what it is possible to make it. An inadequate observation of human nature, is the basis of intolerance. As soon as we are acquainted why such a person reasons and acts in the manner he does; or, in other words, when we place ourselves in his situation, or rather when we can with more facility acquaint ourselves, in idea of his conformation, the form of his body, his senses, his temperament, his feeling, are not all his actions of more easy explication? Are not their appearance plainer and a great deal more natural? Intolerance should thus be no more with regard to every person whose individual nature is clearly evident, and from that moment, pity takes place of harshness, lenity of anger.

I would not, however, have it understood, that it is my intention to defend imperfection, still less to attempt the palliation of guilt. Far from it—that which I have advanced is in congruity with certain standards of justice generally acknowledged. Thus, for instance, the irritation which springs from passion, from an indignity,

dignity, seems more excusable in a person of a mercurial turn, than in one of a phlegmatic constitution.

Yet it is not solely in this particular that the physiognomical knowledge of human nature has a favourable tendency to the guilty, they profit by it besides in another manner. As the painter's eye fixes on a thousand minute shades, a thousand reflections of the light, which eyes less experienced do not perceive, so the physiognomist discovers in our nature, existing and possible perfections, which are totally hid from those who are inclined to depreciate and revile mankind, and continue oftentimes imperceptible, even to the view of those persons who consider more favourably of their brethren.

It is experience which animates my voice. The virtue which as a physiognomist I perceive in man, wholly secures me as to the vice I also discover in him, and relative to which I say nothing. The further I investigate man, the more I perceive in him a nature, a just balance of faculties, the more I am satisfied that the spring of his crimes is good in itself; or, in other words, what makes him vicious, is a power, a motion, an impulse, an elasticity, whose non-existence would doubtless hinder much wickedness, but would also prevent many virtuous exertions; whose existence, in fact, causes much evil, but yet contains a power of good overbalancing in an indescribable degree.

If a man is guilty of the slightest piccadillo, an universal outcry is directly heard, which sullies his whole reputation, blasts his name, crushes the beautiful fabric of his fame. This person, whom all society has prejudged, the physiognomist examines, and flatters villainy—no; apologizes for the guilty—He does not even do that. What mode does he pursue then? The physiognomist will address you aloud, or only whisper: ‘Use such and such a
‘mode of procedure with that person, and amazement will strike
‘you at the energies you will perceive; he has the ability of exert-
‘ing in the cause of virtue. His countenance is superior to his
‘actions; he is not so ill disposed as he seems. That man's con-
‘duct is, nevertheless, written on his physiognomy: but that which

‘ is yet more clearly perceptible in it, is the force, the feeling, the
 ‘ tractability of that mind, at present under an erroneous bias.
 ‘ Offer to that force, which has been the instrument of guilt, dif-
 ‘ ferent views, another course of procedure, and you will see it
 ‘ generate elevated goodness.’

To express all in a word, the physiognomist will offer clemency, while the most feeling judge (but who should not possess a proper knowledge of men) would issue the sentence of condemnation. As to myself, such has been the consequence of my investigation of physiognomies, that, in gaining a closer acquaintance with many valuable persons, my heart is gladdened, invigorated, expanded, at the consideration of the excellencies of my brother mortals; and this has tended to reconcile me to mankind in the abstract. That which I have now told is exactly consistent with the course of affairs, and every physiognomist, who is a man, will participate in my sentiments.

In like manner as the view of physical calamity raises, and preserves the tender feelings of commiseration, so the corruptions of human nature keenly observed and felt, excites in the mind a generous and wisely efficacious pity; and, than the true physiognomist, who can be more capable of such feeling? His pity is of the most exalted nature; for it refers directly to the hidden, but deep unhappiness which he perceives in man—unhappiness not external, but within his bosom. His commiseration has the wisest effects, for understanding that the calamity is within, he does not apply inefficacious palliatives; the medicines he uses attack every ill at the root, and annihilate them.

This Lecture I shall finish with an extract from the works of a celebrated writer. It appears as if it had been wrote with the very intention of being inserted in this place, and may be of efficacy either to establish or overthrow what has been just asserted:

‘ There was adequate evidence given by Momus of his being
 ‘ the God of Folly, when he projected the idea of placing a win-
 ‘ dow in the breast of man. Had the scheme been carried into
 ‘ effect, the virtuous would have been the only party injured; and
 ‘ this

' this is the reason—the vicious being naturally inclined to fur-
 ' mife evil of others, think not that other perfons are more virtu-
 ' ous than themselves; and as they do not endeavour to hurt, and
 ' have an interest in keeping terms with each other, they do not
 ' hazard any thing in the judgments they may mutually form of
 ' one another. On the other hand, the virtuous are always in-
 ' clined to judge favourably of their fellow-creatures; and the
 ' estimable light in which they view human nature, furnishes such
 ' an accession to their stock of felicity, that they would of neces-
 ' fity become wretched if a window situated oppofite to the hu-
 ' man heart, in a moment diffipated that amiable deception, to
 ' place in its ftead the unhappy conviction that they are environed
 ' by fraud and villainy. The virtuous, then, would have been
 ' the greateft objects of compaffion, could the plan of Momus have
 ' been put in execution.'

Certainly, amiable Spirits! it muft coft you many a bitter tear
 to find that human nature is more corrupt than you could imagine;
 but oftentimes will your hearts be dilated with joy in difcovering
 that they are more virtuous than you once fupposed them to be,
 when you believed the detraction which deformed, or the prema-
 ture decifion which condemned them.

LECTURE VII.

PHYSIOGNOMY THE FOUNDATION OF ESTEEM AND FRIENDSHIP.

THE union of souls is the work of physiognomy; close and durable intimacies are formed by it alone, and friendship, that celestial reciprocity, has no basis more substantial. That an infidel with respect to physiognomy, who owns no connexion between the internal and external man, should attack with open ridicule what I have advanced, or indulge his witticisms on it in private, would not raise my wonder: but to be the advocate and friend of physiognomy, to place a confidence in it, and even then perceive only enthusiasm or absurdity in what I have just now asserted; this seems to me inexplicable. Assent and denial are not more at variance,

What a number of countenances do you perceive which possess no attractions for friendship, which seem as little capable of indicating that idea as of raising it; and, on the other hand, are there not others bearing the impress of love, goodness, liberality, candour, on which it is impossible to refuse placing reliance? Supposing it to be a fact, that the solid parts of the body mark the proportion of the powers of man, the contours, his intellectual capabilities, and the moveable parts the use he generally makes of them; and if in this union I perceive a reference to my own talents, my feelings,

ings, my tendencies, must it not ensue that the Science of Physiognomies may be my instructor in the selection of a friend? For what reason do particular men delight us at the first view, and yet more, the more we contemplate them? For what reason do other persons, who are hideous at first, seem more and more shocking as you more closely observe them? Ultimately, how happens it that those who delighted or offended us at ten paces distance, do not affect us in a similar way on a closer approach to them?

It is only in the fitness or unfitness of their physiognomy to ours, that the reason is to be enquired after. If I attempt to trace in another, wit, feeling, intellect, a soul unprejudiced and steady, or liberality and goodness, and one of the characteristics I am searching offers itself to me in marks the most accurate (for it bears beyond the possibility of contention a distinguished character, or else there exists no such Science as Physiognomy, or the distinction of objects); if, then, I perceive it beyond the possibility of error, shall I not be delighted in having discovered what I looked for, and shall not my heart devote itself to the object in which I find it?

O ye infidels in physiognomy! present to me two men closely allied, who, actuated by mutual esteem, impart to each other their sufferings and their enjoyments, their sympathies and their information, their ideas and their actions, and we shall perceive whether there exists any thing dissimilar between the external of the one and the other. By this, I mean the opposition of straight and circular lines of a profile remarkably prominent, and one much the reverse.

For what reason was not Charles the Twelfth a favourite with the ladies? How came his courage to raise the wonder of his foes? Take notice of the arch which rises from the root of his nose, contemplate his warlike forehead, and you will discover the indications of masculine power, which must so naturally intimidate the fair sex, and charm the feelings of military men.

The human race is, no doubt, formed in such a mode, that every man may meet with another agreeable to him. But every man
 does

does not appear to advantage to every man ; each person has a peculiar mode of observation, and appears in a peculiar way, in which alone he can be viewed to advantage. Supposing, then, I chance to perceive in any one, using for this end means the most ready, the most facile, the most natural, the surest, that is contemplating his exterior, his phyſionomy—ſuppoſing, I ſay, I chance to perceive in him powers, qualities, indications, which appear to agree with the wiſhes, with the calls of my ſoul ; if I breathe at full liberty his atmosphere, if there exiſt nothing diſſimilar between his appearance and mine, no evident unſuitneſs between our characters ; a reciprocal impulſe then draws us towards each other, and our friendſhip is built upon the moſt ſubſtantial foundation. Intimacies, which are the conſequences ſolely of intereſt, or circumſtances, vary with theſe, and are, in a ſmall degree, what the connexions of kings and princes are in a larger point of view. It is different with the friendſhip which ſprings from a phyſiognomical agreement, it endures as long as the phyſionomies themſelves.

This maxim enſues, that real friendſhip is not to be acquired by ſolicitation ; it indicates want of knowledge either of the real purpoſe of that word, or of the heart of man to ſolicit that any one would entertain a friendſhip for us. I may requeſt the eſteem of any perſon, for the reaſon that I have an equitable demand for that ſenſation from every one who bears the ſtamp of human nature ; but friendſhip muſt ever be conſidered in a reciprocal point of view. The entreating one to beſtow on us his friendſhip, is, in a great degree, to petition him to favour us with his lips, or to poſſeſs eyes of another kind from thoſe which he really has.

Shall no one, then, make a ſpontaneous offer of his friendſhip, nor aſk the eſteem of another ? No perſon can do it with penetration, the phyſionomiſt alone excepted ; and to deſire or to offer it is his province alone. Suppoſing it always to be underſtood, that philanthropy, the ties of blood, patriotiſm, the ſenſibilities connected with our domeſtic or civil relations, are not any of them under conſideration, but only friendſhip properly ſo termed ? But the interrogation affects not me, or any other particular phyſionomiſt. I am reaſoning generally of phyſiognomical talents rightly matured in a fit ſchool of action ; they only (or at times alſo the ſimple

simple physiognomical tact, when pure and refined) have an equitable claim to bestow, or to ask friendship; they alone are justified in saying, 'We are in agreement;' and they alone are capable of bestowing enlargement on the germ of the qualities which they observe. It was from the faculty of penetrating the soul, that the Apostles conferred the gifts of the Spirit; and in this way it is, in some degree, that the physiognomist is guided in his dislikes, his attachments, his friendships. A little illustration is necessary to place this idea in a clearer point of view.

With respect to the Apostle, what did he perform? The innermost recesses of the heart were discovered by him—hidden endowments were perceived by him. Enlightened by the spirit of truth, he discovered the faculties before inherent in the man, as the future angel is inherent in him, and bestowed existence and strength on them by the imposition of hands, or by some other indication, which insured to the profelyte the gifts he had received, and the destination to which he was reserved. Thus, to use accurate expressions, the apostle gave no bounty, he only found a concealed treasure, which, but for his exertions, would have continued of no efficacy. But the being whom the Holy Spirit had animated, who offered himself to the view of the profelyte; his majestic look, his doctrine, the mandates of heavenly wisdom, that ray of the Divinity manifested in his miraculous acts, inclined the soul to belief. Animated by the presence of the Apostle, and the awful imposition of hands, this faith opened the divine bounty, and the just admitted Christian received the Holy Spirit; or, in other expressions, the Holy Spirit began to move in him in another way; suitable to his organization, and to the scenes he was intended for. In order to effect this consequence, there were necessary on the one side antecedent characteristics of soul, on the other outward circumstances possessing the power of displaying the concealed energies; and the same may be said of every thing that must be animated, that is ordained to move in conformity with novel regulations. In this world, all things are bound to obey the same rules and the same laws, physical as well as moral appearances; natural consequences the same as others which to us seem supernatural; and terms exactly similar may be used as to friendship. The physiognomist penetrates the connexions, the fitness, which another

ther discovers not with so much quickness, readiness, exactitude, and decision. He points them out; and, copying the apostle's conduct, argues from the seen to the unseen. Nothing is bestowed by him; he can only discover and unfold that which has been heretofore in being; and, on the whole, it is as great an impossibility for us to confer a new faculty on man, as it would be to ingraft a new member in his body. That which does exist in us is capable of being manured, improved; of ripeness, accession: but that which is not, it is impossible to produce, or unfold, or perfect. Thus the acquaintance with what exists in man, consists in the tracing out the particulars of his education, and the improvement of his intellectual powers; and it is this which governs the sensations of esteem and friendship.

What is hidden in human nature manifests itself in that which is visible, in like manner as the existence of the Deity is explained and proved by the works of creation. If that which causes esteem and friendship, then, be not the phyisionomy, in what can it consist? If that which fascinates, and that which disgusts, be particularized by no indication, what then is susceptible of indication by marks?

The question will be put, does there exist no exceptions? I reply, a single one has not come to my knowledge; or, in other words, 'antedecently at least, I have not happened on one individual with whom I felt any wish to form a union of hearts, without his countenance appeared to me a surety that I might with perfect assurance reveal myself to him.' And allowing the idea of my being deceived, from that what is it possible to conclude? Is it not continually plain, that if every thing in nature possesses a phyisionomy, man must have his? And of course, that the person deserving of our esteem and friendship, must possess one particularizing him from those undeserving of those feelings; and if his phyisionomy be capable of being recognized, then must affection ensue.

Countenances may exist whose indications are those of unbounded philanthropy, which, similar to the loving kindness of the Supreme Being, reaches to the wicked as well as to the virtuous, which





Barlow sculp.

A Numerous Group of Human Figures in Contrast.

From L'Esprit.

which weeps with emotions of exultation and pity over the just and the guilty: with feelings so amiable, they are almost universally esteemed. These countenances must be very rare, but I cannot, on any consideration, suppose the impossibility of their existence. There may be some whose character is comprehensible to a few alone; but they absolutely belong and supply the place of every thing to the few who do understand them. Physiognomies exist which excite esteem and reverence, without attracting to the intimacies of friendship; others exciting friendship but not esteem; and, ultimately, others which combine the felicities of both.

That power which gives to man the capability of action, raises esteem; knowledge enforces reverence; the energy which supplies fortitude under adversity excites reverence united with pity; a wish to diffuse benevolence, attracts love; and every one of them, namely, intellect, knowledge, fortitude, and benevolence, possesses particular indications: therefore, that which excites friendship being the consequence of some one of these distinguishments, or of their union (according to the nature or the deficiencies of him who is in pursuit of a friend), must be also particularized by marks.

In every instance, friendship does not spring from agreement of character and sentiment: it is founded more on the connexion which is discovered to subsist between my powers and the wants of another, between my wants and his powers. The more these powers or faculties, and these wants or deficiencies, are native in his disposition and mine, friendship is the more close, faithful, solid, and established on the physiognomy. In every instance where it is simply physiognomical, superior to all other connexions, except those of the features and the form of the countenance, it is indissoluble as the combination of the members of the same body, which cannot be dissolved excepting by outward violence or the power of death.

To solicit friendship, I am ever tardy; and I am as little in haste to make an offer of it: and convinced as I feel myself, that to be close and substantial, it must be built on physiognomical conformity, I have long established it as a principle, 'In no instance to vouchsafe that sentiment to any person, nor to request

‘ it of him, though he may possess ever so elevated a character for
 ‘ holiness or rectitude, unless I should be personally acquainted
 ‘ with him, or be capacitated to form an opinion of his physio-
 ‘ nomy from Silhouettes or Portraits, which are accurate refem-
 ‘ blances.’ And, reasoning upon the same ground, ‘ I proscribe
 ‘ no person from my friendship without having beheld him,
 ‘ though burthened with the most hateful imputations, and even
 ‘ with a resemblance of veracity.’

Suffer a person to appear, and his presence will crush the wrong or precipitate decisions, which may have been awarded against him. The most virtuous of mankind may suffer himself to be taken in an unguarded moment, and fall into a wrong mode of conduct; he may resign himself, for a time, to a guilty attachment, and the most abandoned men may do, or at least mimic, a praise-worthy action: but he cannot alter his countenance, at least he cannot change the material parts of it, nor the form of the whole. These are not the produce of the tree, but the root and the stem which yield the produce; and though it be certain, that the tree may be distinguished by its fruit, it is also true that you may yet form an opinion of the fruit by the tree and the stem: but this mode of decision is not so frequent; it demands and supposes, perhaps, an energy of investigation rendered acute by use; but if we have it in possession, it will be a matter of facility to particularize the fruit that has been damaged by chance (insects may ruin by external attacks the most healthy tree). Thus the friend whom the penetrating physiognomist has selected, in agreement with the rules of his science, will justify that selection, though there may exist a possibility of laying some deficiencies, or even some vices, to his charge,

LECTURE VIII.

PHYSIOGNOMICAL ANECDOTES,

I.

AN amiable young man's father addressed him at their parting interview—'The whole that I request of you, my son, is to return to me with the same countenance.'

II.

One night, an amiable young lady, who had resided almost continually in the country, and who was remarkable for virtuous and religious sentiments, catching a glance of her own features in the glass at the instant when, having performed her pious exercises, she was going to replace her Bible and take away the light, impressed by her own figure, she looked down, and her countenance glowed with the sensations of unaffected modesty. She spent the winter in town, encircled by a crowd of flatterers, busied only with trivial affairs; lost in a vortex of fascinating delight, she forgot both her Bible and her habits of devotion. In the spring, this young lady revisits the country, and entering her chamber, advances towards the place where her Bible lay, presents herself before the

glafs, and changes colour at the view of her own features. She removes the light, throws herself upon the fopha, then upon her knees, exclaiming—‘ Just Heaven! I do not recognize myself
 ‘ again. In what manner am I altered! My countenance car-
 ‘ ries the indications of a wretched vanity. How could they so
 ‘ long escape my notice?—Yes, it is in the recesses of a calm re-
 ‘ tirement, in the delightful performance of religious and moral
 ‘ duties, that every vestige of them must be obliterated.’

III.

‘ May I die, if that person is not a cheat,’ said Titus, talking of the priest Tacitus; ‘ I perceived him, in the performance of
 ‘ his office, sob and cry three times when there was not any thing
 ‘ to affect his feelings, and avert his countenance ten times to hide
 ‘ a smile when wretchedness or villainy was mentioned.’

IV.

A physionomist was questioned by a stranger—‘ At what price
 ‘ do you estimate my countenance?’ With much fitness he answered,
 ‘ That to place a value on it was not an easy task.’—‘ Its
 ‘ value is fifteen hundred crowns,’ said the person who asked the
 question; ‘ for that money I have just borrowed of a man who
 ‘ was unacquainted with me, and credited me solely on my phy-
 ‘ sionomy.’

V.

The anecdote which ensues is extracted from a work called
 “Eloges des Savans:”—‘ A stranger, whose name was Kubisse,
 ‘ crossing a hall in the house of M. de Langes, was so affected
 ‘ with the view of a portrait which was hanging there with many
 ‘ more, that he neglected following us, and staid reflecting on the
 ‘ picture. Seeing that Mr. Kubisse did not join us in the space
 ‘ of a quarter of an hour, we returned to look for him, and dis-
 ‘ covered him with his eyes still fastened on the portrait. “What
 ‘ is your opinion of that portrait?” said Mr. Langes to him,
 ‘ “Does she not seem a beautiful woman?”—“Yes,” answered
 ‘ Mr.



Barlow sculp.

AN AGED MAN
Standing on the Brink of the
GRAVE.

From Lumley.



Barlow sculp.

BENEVOLENCE *relieving* MISERY.

from Lavater

‘ Mr. Kubiffé ; “ but if that portrait be a resemblance, the person
 “ it is intended to represent has a diabolical mind : she must be an
 “ infernal wretch.” It was the picture of Brinvilliers, the famous
 ‘ poisoner ; nearly as celebrated for her personal charms, as for the
 ‘ atrocity of the guilt for which she was burnt.’

VI.

One day, a friend of Count T. who lives at W. called on that nobleman, with an assumed tranquillity on his features. The occasion of his interview being over, he was going to retire. ‘ I cannot suffer you to depart,’ said the count. ‘ That is very remarkable,’ answered his friend ; ‘ I am obliged to leave you.’— ‘ You shall not quit this apartment ;’ and so saying, the count fastened the door of the chamber. ‘ In the name of God, what can be the intention of this ?’— ‘ Because I trace in your countenance the formation of some shocking design.’— ‘ Who !—I ?’ ‘ Is it possible you can imagine me capable of it ?’— ‘ You are planning murder, or my penetration deserts me.’ His colour left him at these words, he owned that the count’s suspicion was but too well grounded ; produced a pistol which he had gotten concealed, and confessed to him the embarrassments which had induced him to frame the horrid purpose. The count had liberality sufficient to free his friend from the distressing circumstances, in which the shocking design had originated.

VII.

BENEVOLENCE RELIEVING MISERY.—*See the Plate.*

One day, a pauper was soliciting charity in the street. ‘ What will satisfy your necessity ?’ said a passer by, whose attention was arrested by the probity of his look. ‘ Oh, Sir ! How can I name it ?’ said the distressed person. ‘ Bestow what you think fit, I shall be contented and thankful, be it ever so little.’— ‘ No,’ says the physiognomist ; ‘ tell me how much you have occasion for, and, be it much or little, depend upon it you shall have it.’— ‘ Give me then—a shilling.’— ‘ A shilling !—There it is.’ ‘ Had you asked for fifty guineas, you should have had them.’

LECTURE IX.

EXERCISES IN PATHOGNOMY AND PHYSIOGNOMY.

EXERCISE I.

SIXTEEN HEADS IN PROFILE.—*See the Plates.*

WE shall discover, on a minute and separate investigation of these profiles, that considerable understanding is not proclaimed by one of them. This distinction is opposed by the mouth, the eye, the forehead, or the chin, or by the general union. Every one of the foreheads, but No. 12, seem to me characteristic of intellectual imbecillity, and even the one excepted, is not either sufficiently tense, nor sufficiently curved, in that part adjoining the nose.

This imbecillity has a decided character in the noses 10, 11, and 16.

It is nearly as conspicuous in the profiles 4, 5, and 15.

With respect to noses 1, 2, 3, 6, 12, and 13, they are a little above mediocrity.

The

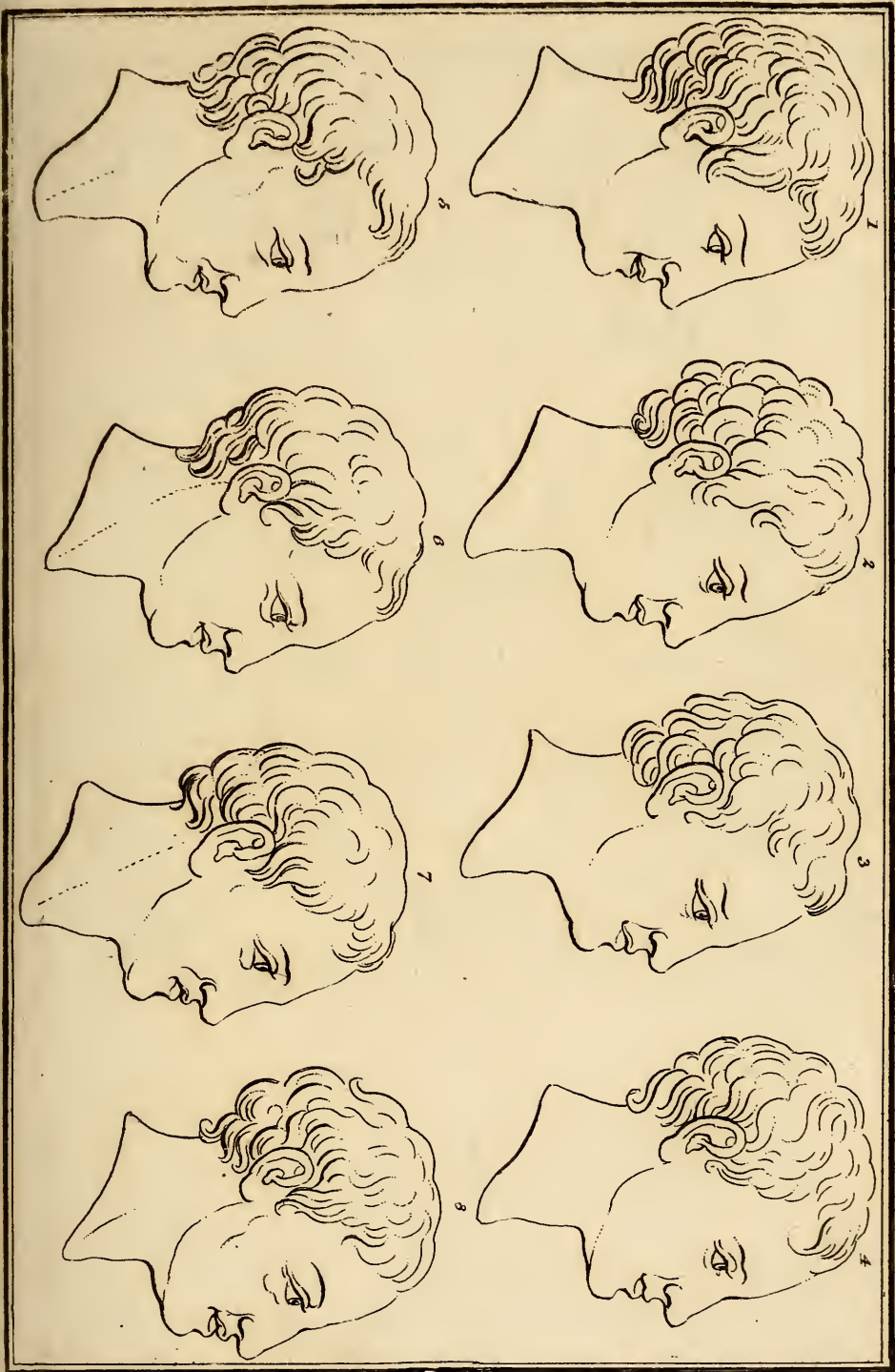
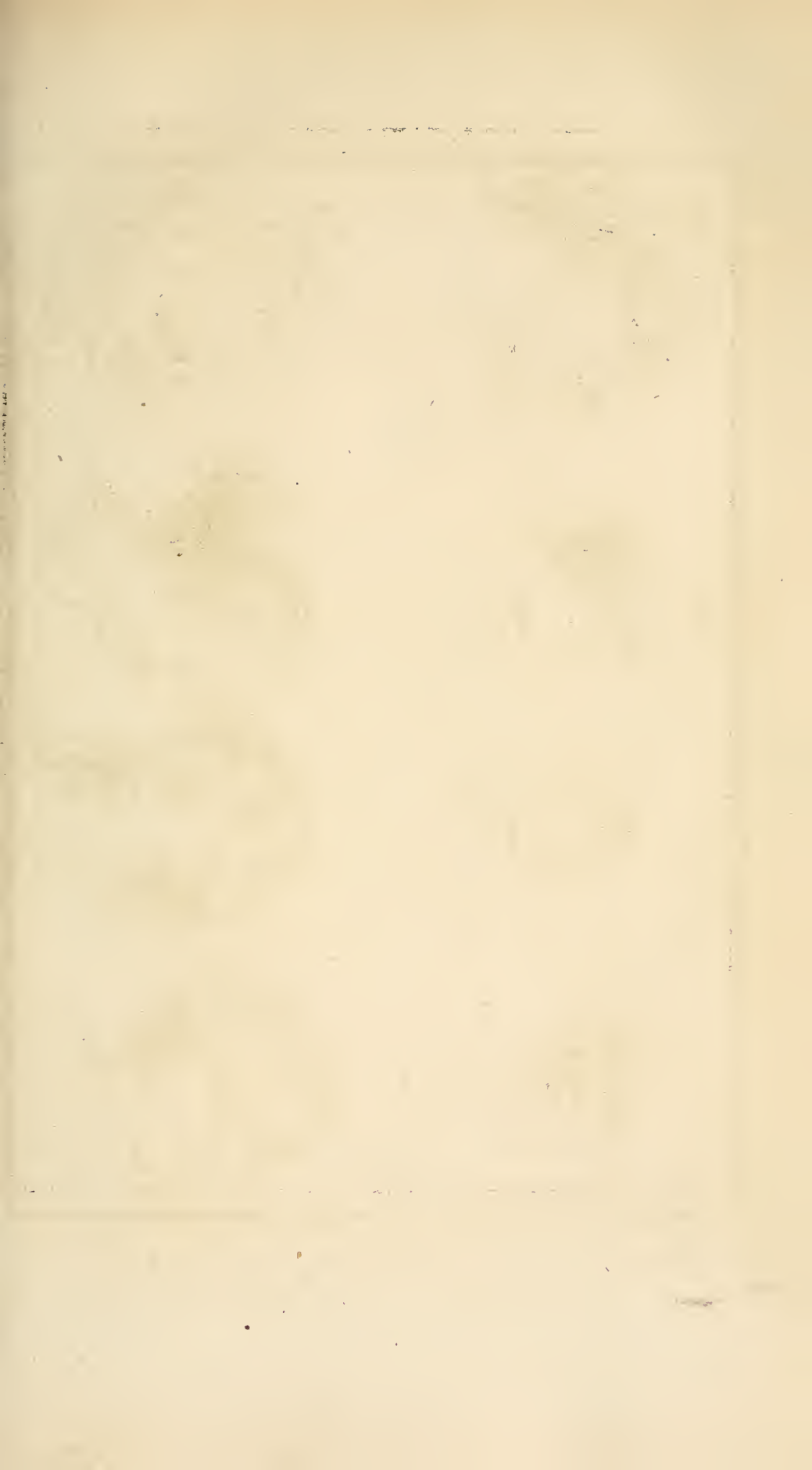


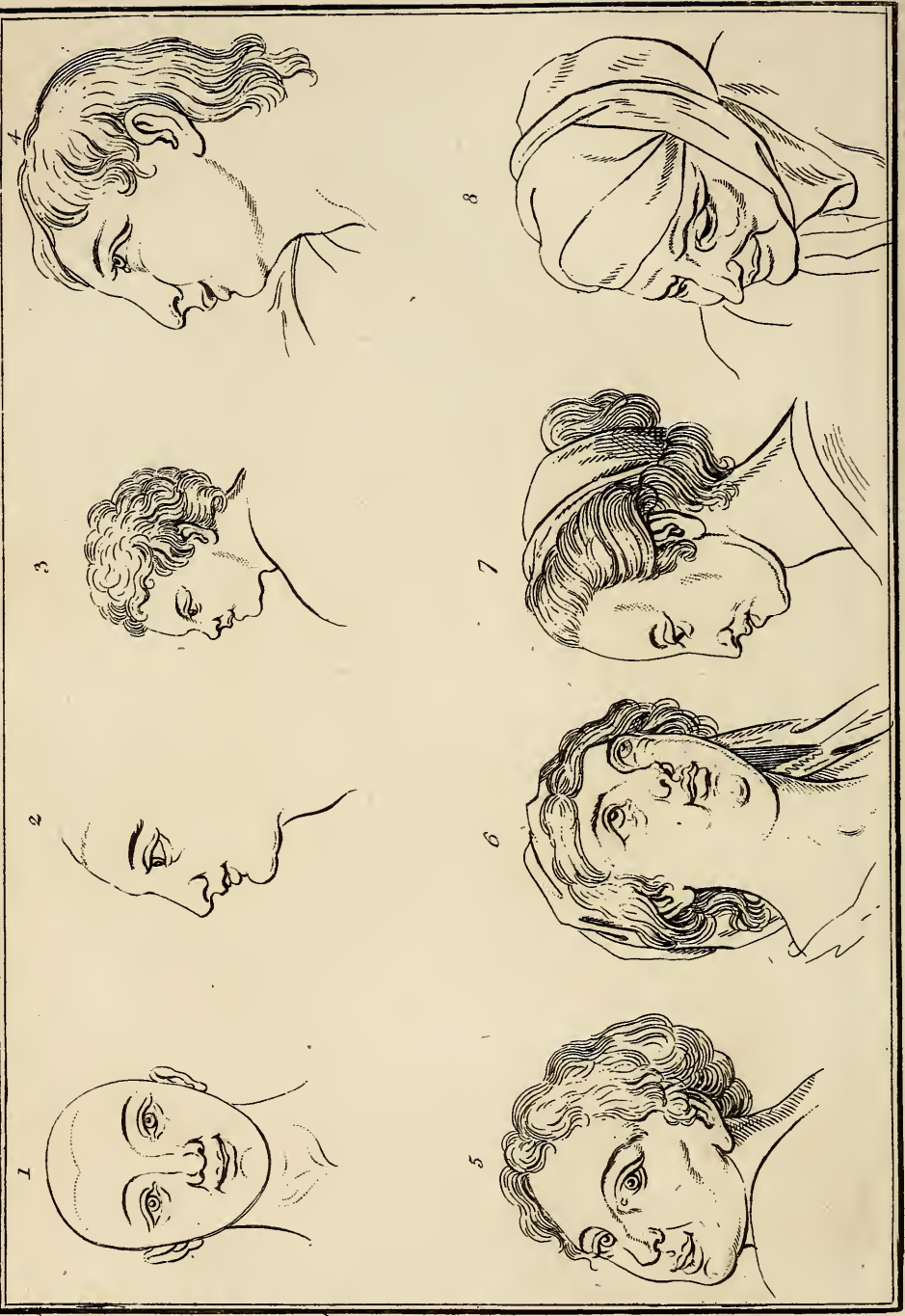
PLATE I. D. G. 1



Sixteen Heads in Profile. Plate II.

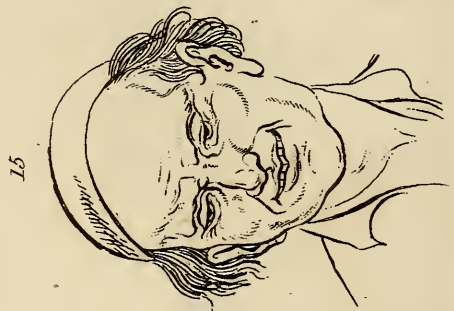
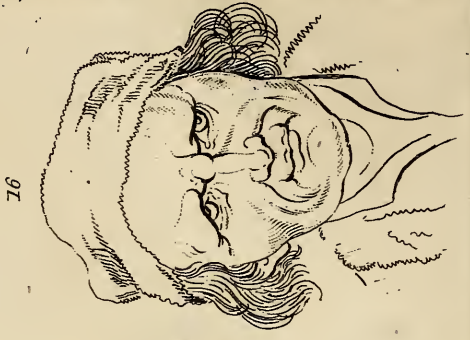






after Chodowiecki and Le Brun. Plate I.





Engraving by J. G. P.

The eyes, as they are here drawn, absolutely portray nothing that characterise genius. The 2, and, what will seem perhaps remarkable, the 13, might have the same expression, by means of a trifling alteration.

The 5, 10, 11, 15 and 16, are those which discover the greatest weakness of mind.

All these profiles want energy, particularly in the lower part. However, No. 2 and 11, are rather more weak than the rest.

In the combination of features in these faces, you will perceive a want of agreement and homogeneity; and it is this which produces in every one some trait that borders on folly.

EXERCISE II.

AFTER CHODOWIECKI AND LE BRUN. (A) *See the Plates.*

1. A changeling, who wonders and laughs without a cause.
2. The calm and reflecting satisfaction of a good man, the under part of whose face is rather insipid.
3. A child already anticipating manhood, whose face expresses too much attention, but not enough of softness. The calmness which dwells on his lips is momentary, and belongs not to the character.
4. A devotee whose attention is strongly excited. This face has an expression of satisfaction, but it wants wisdom and energy. The under part of the nose has nearly a character of imbecillity.
5. The mouth is senseless, and forms a shocking contrast with the masculine character of the other features.
6. An air of astonishment and stupidity, of satisfaction, of softness. There is nothing in the whole face, except the tip of the nose, that bears the impress of judgment.

7. Pro-

7. Profile of a valuable house-wife, a lover of order and cleanliness, and susceptible of delicate sentiments.

8. The prudent and affectionate curiosity of an aged matron, active and experienced.

9. A face void of force and expression; but possesses goodness without elevation.

10. The forehead and nose indicate something of judgment—all the rest is very trifling.

11. Carelessness and sensuality. This profile conveys the idea of a gossiping old coquette.

12. The upper part of the face indicates goodness, but destitute of elevation, and accords very ill with the lower part, whose grimace expresses terror or contempt.

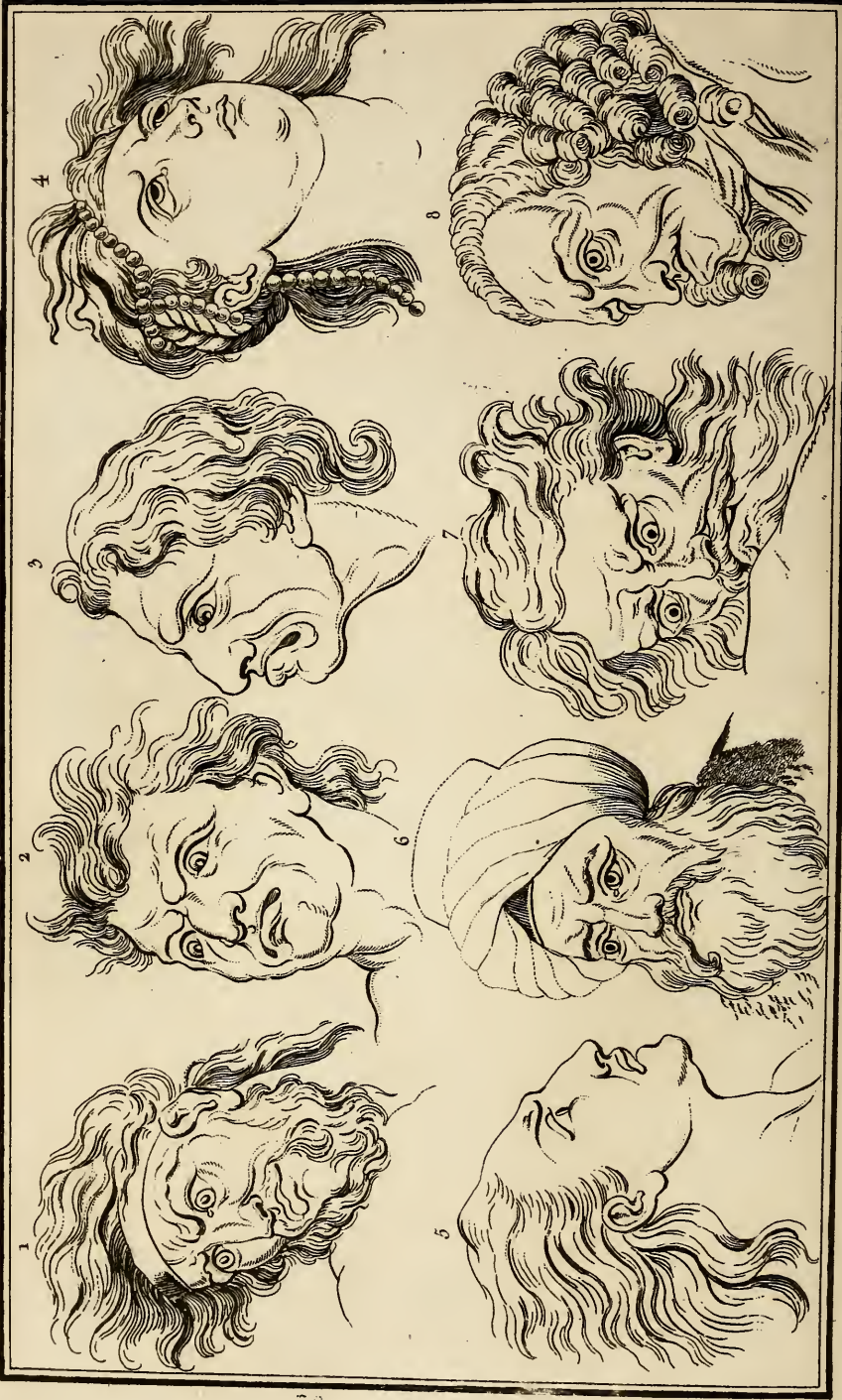
As for 13, 14, 15, 16, they are idiots; one indeed, No. 16, was naturally judicious, endowed with penetration, enterprising, and capable of perseverance. The traces of his imbecillity are very slightly apparent only in the lips, and the wrinkles of the cheek, which form a contrast with the bone of the eye, which is so strongly marked.

EXERCISE III.

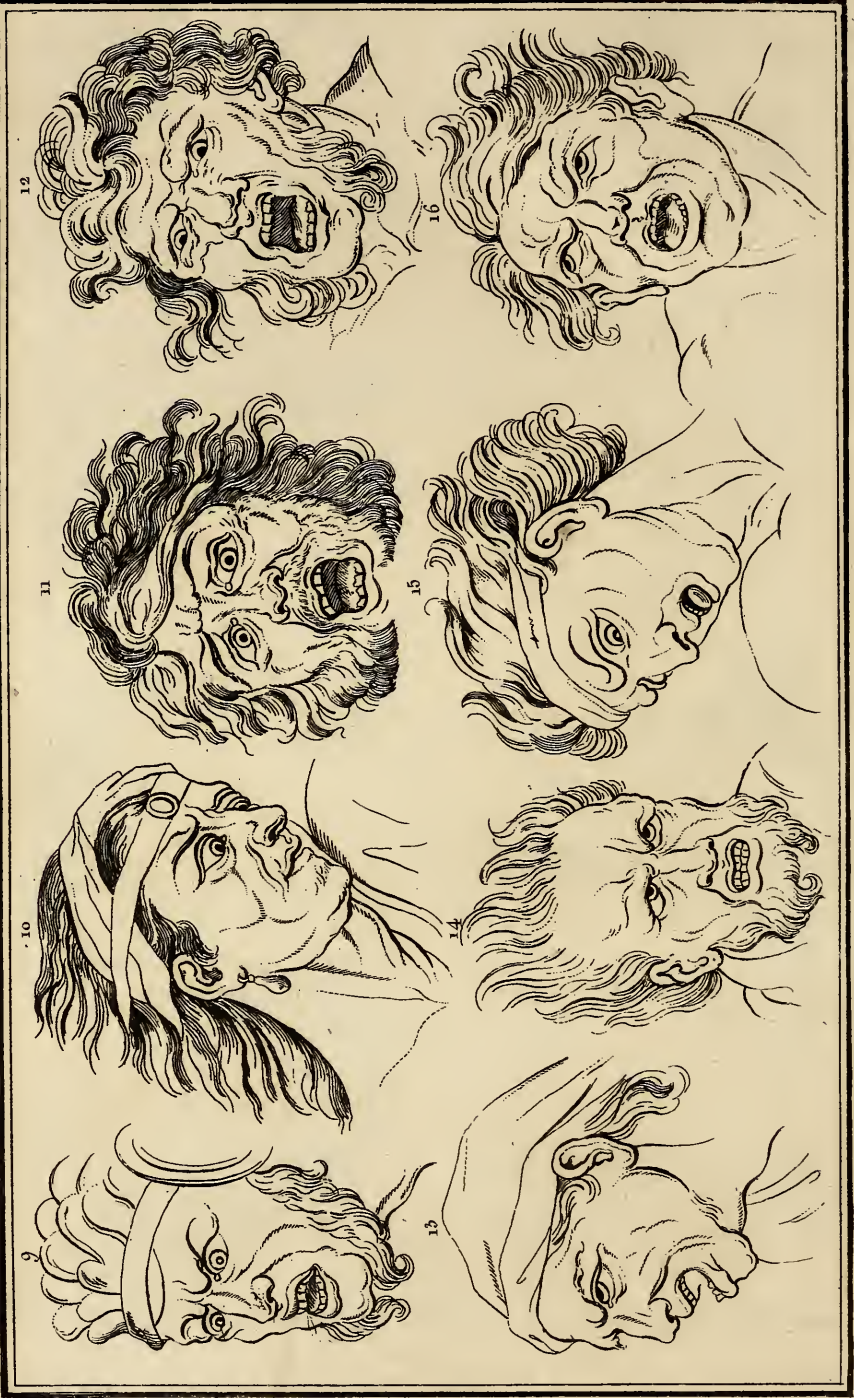
AFTER CHODOWIECKI AND LE BRUN. (B)

VARIOUS EXPRESSIONS OF ANGER AND RAGE.—*See the Plates.*

1. The under part of the face expresses nothing but stupidity.
2. The contempt and fury of a low and impotent mind.
3. The impotent rage and contempt of a madman. The madness is marked in the under part of the face.
4. Thea-



Engraved by J. J. Smith



4. Theatrical pomposity and indignation, without force or truth—a sensual female, whose face has no mark of distinction.
5. Theatric fury representing frenzy and despair.
6. Here there is neither force nor greatness: it is the expression of harsh, inflexible, imperious obstinacy.
7. A mask of energetic fury—very faulty.
8. A man's face enervated, fallen back into childhood, and who has subjected himself to unruly gusts of passion.
9. An insufferable countenance—an absurd mixture of foolish terror and factitious rage.
10. A man whose character is furious, passionate, vulgar, and ungovernable.
11. The excess of rage of a low man, suffering, and divested of energy.
12. The fury of a fool under flagellation.
13. A mixture of greatness and triviality—the grimace of a fool and an idiot.
14. This is nothing but a simple mask, which present a mixture of pain, rage, and weakness.
15. The unaffected fury of a man whose mind is deranged by pain, and who had received happy dispositions from nature.
16. Transport the effect of pain, in a madman, but who naturally was possessed of energy.

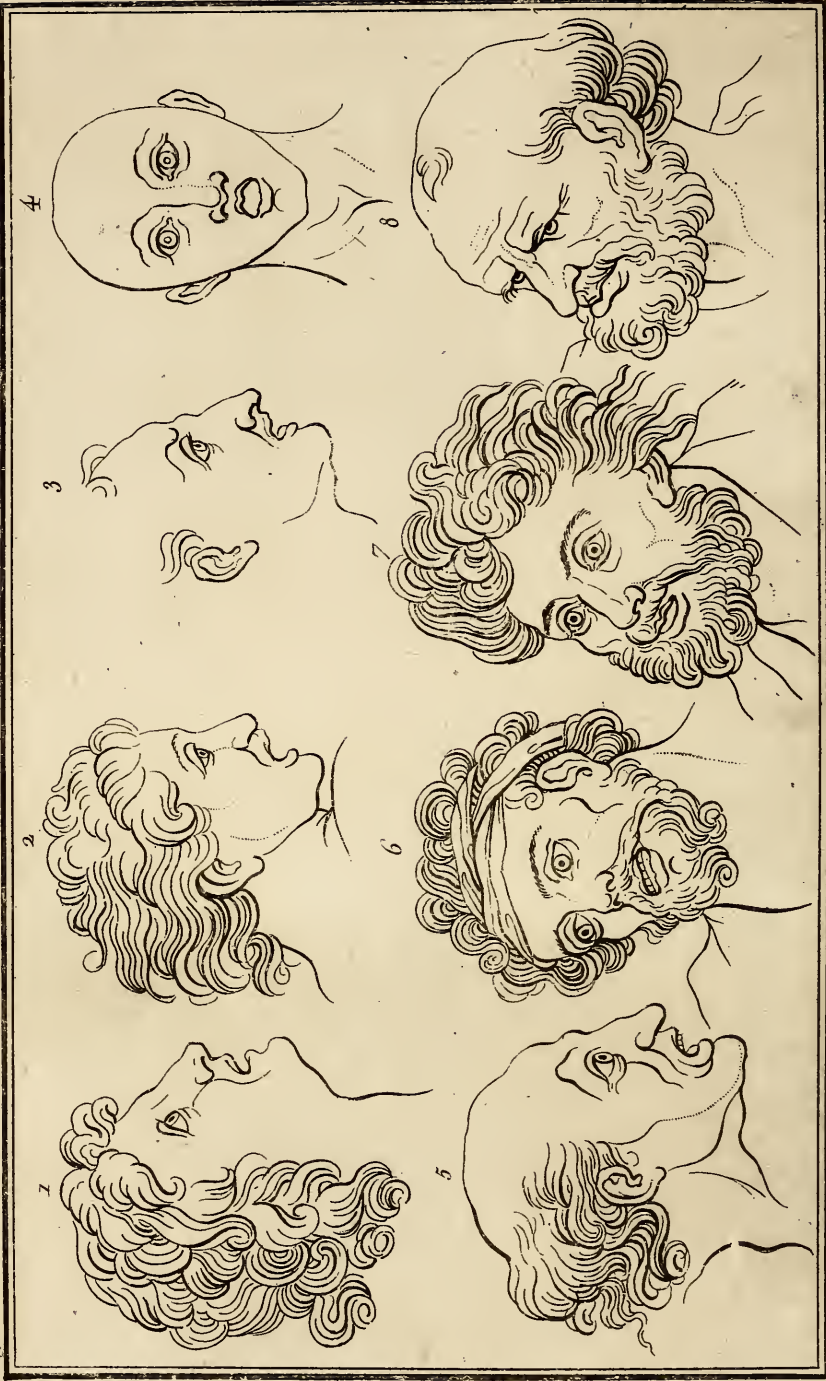
EXERCISE IV.

AFTER LE BRUN AND CHODOWIECKI. (C) *See the Plates.*

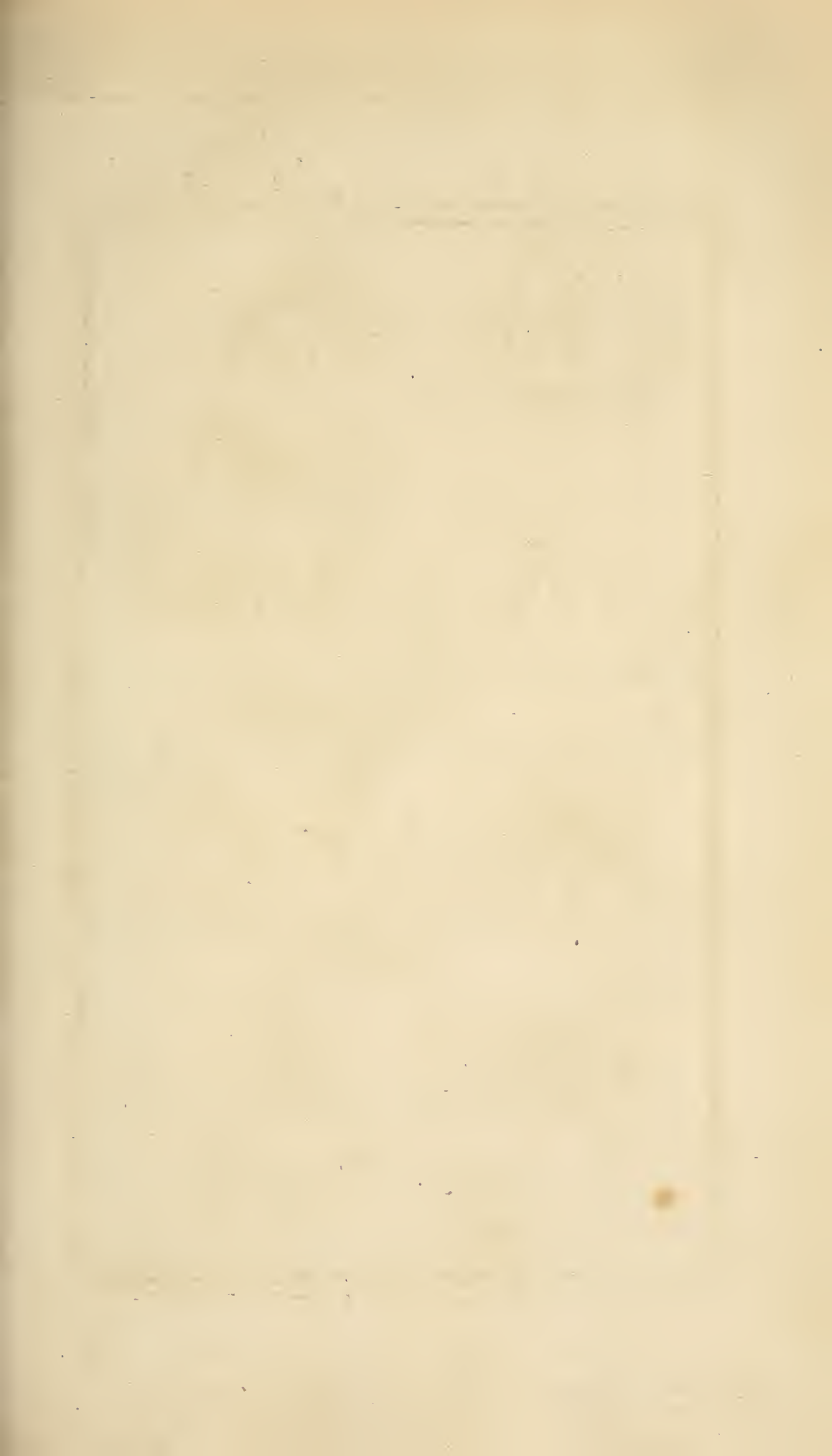
1. A head destitute of sense; or rather a mask, shockingly drawn, representing the most absurd astonishment.
2. The terror of a man fallen into insanity; and who once was not devoid of understanding.
3. The stupid astonishment of a child, who, otherwise, is not destitute of intelligence.
4. The panic terror of a timid character.
5. A character divested of energy; a despicable woman, a fool and a coquette.
6. The expression of pity upon the face of a person who naturally possessed greatness, but now degraded by sensuality and indolence.
7. The ridiculous amazement of one born a changeling.
8. Astonishment devoid of interest, in a man sunk into insanity, but who was destined to greatness.
9. Pitifulness in the extreme; an abominable mixture of cunning and ignorance. A man with such a face as this, is deaf to the calls of honour.
10. Meanness that excludes every generous sentiment, and which appears incompatible with the upper part of the face.
11. The pusillanimous countenance of a vacant and debauched Pharisee.

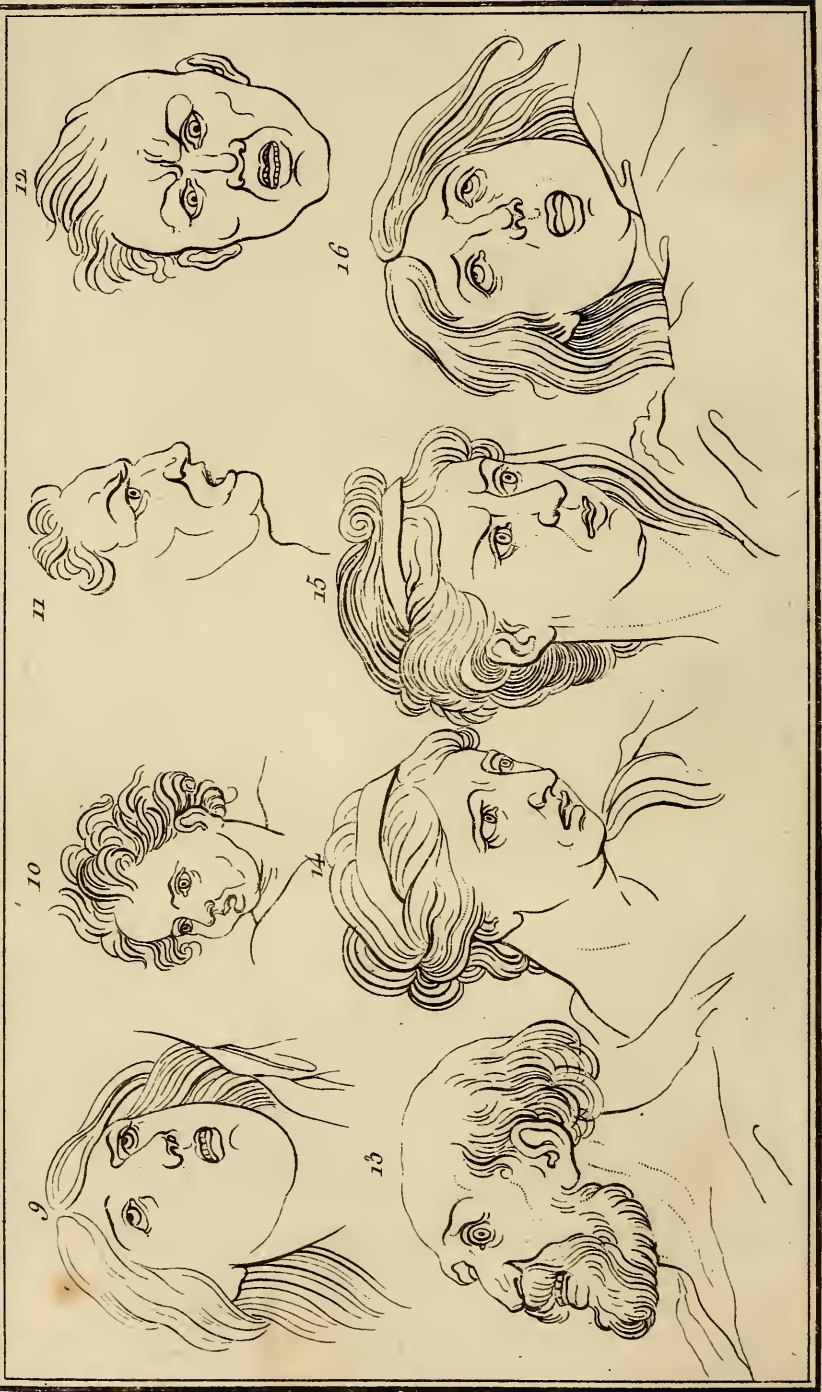






217. 100. 76





sculpturae.

after Le Brun & Chodowiecki . Plate II.

12. An infensible and perverse character—ignorance and roguery.

13. This is the face of a coquette, who arranges her plans, and supplies by dexterity and intrigue her want of beauty—she has the air of triumphing in her success.

14. Want of energy; astonishment mixed with a certain degree of attention and interest.

15. An honest man with an attentive look, who has a very confined understanding.

16. Vehemence and disdain mixed with terror, in a character naturally choleric and impetuous.

EXERCISE V.

AFTER LE BRUN AND CHODOWIECKI. (D) *See the Plate.*

Excepting, perhaps, 14 and 15, all these faces want truth and energy.

Fig. 1, 2, 3, are caricatures of three heads expressive of greatness—marks of attention excited by astonishment.

4. The mask of amazement and weakness.

5. The timid astonishment of an idiot, who discovers some occasional sparks of genius.

6. The stupid astonishment of a weak and vulgar mind, which has not always been deficient in point of energy.

7. The astonishment of a vulgar and injudicious man.

8. The curious attention and profound look of a violent man, but concentrated, and half mad.

9. The vehemence, grief, and exertion, of a person weak and sensual.
10. The terror of ignorance, on the face of a child, whose features are too much formed.
11. The upper part of the face is above the common standard; the lower presents nothing but the grimace of surprize and terror.
12. The fright and surprize of one whose constitution is delicate, and whose mind is feeble.
13. The terror of a man of sensuality, endowed with a considerable share of imagination.
14. Attention and terror mingled with pity—the upper part of the face is by no means ordinary.
15. The expression of the same feelings, on a face which is neither ordinary nor sublime.
16. Terror and surprize—a feeble and infantine character.

EXERCISE VI.

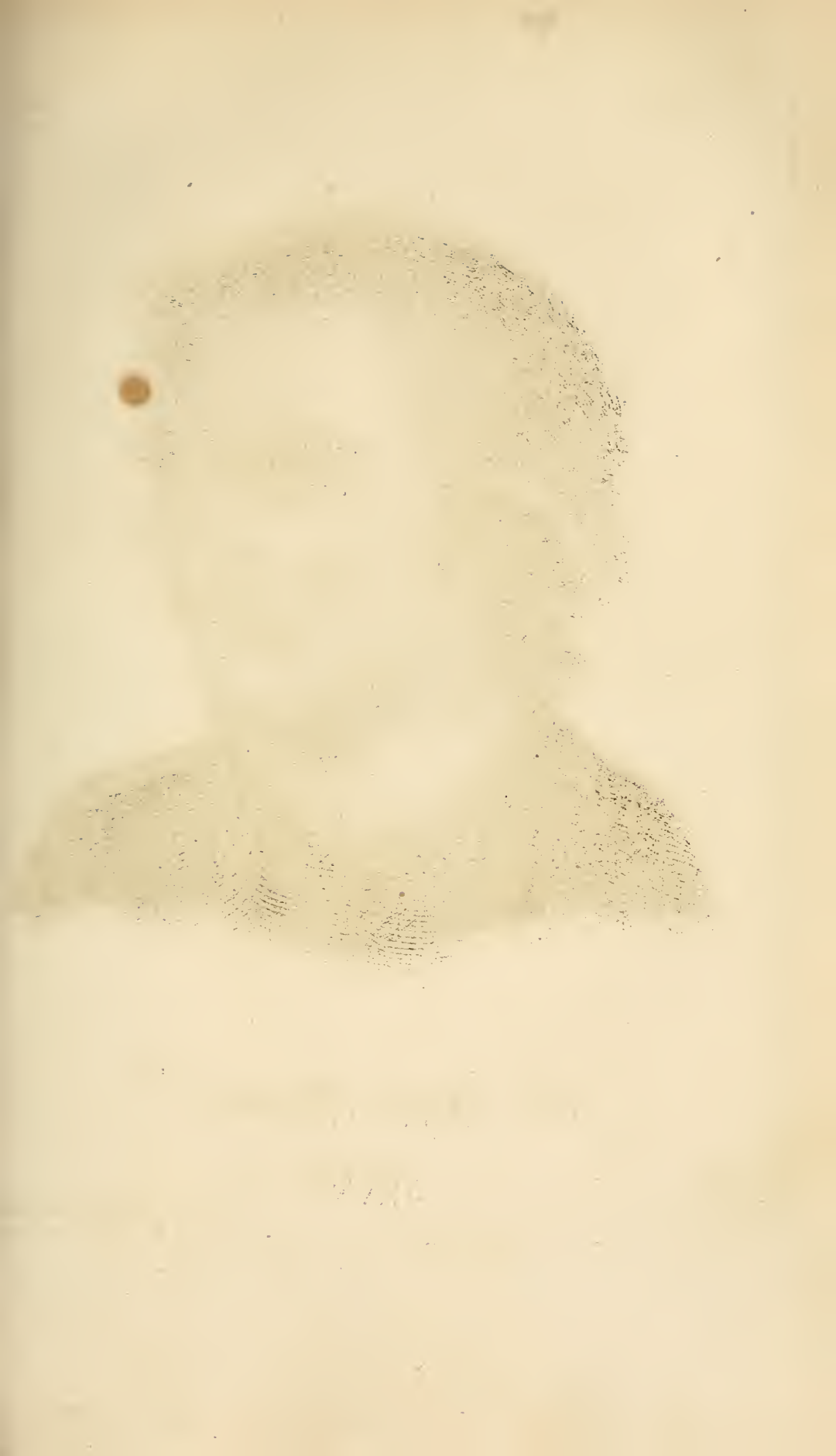
AFTER LE BRUN. (E) *See the Plates.*

1. The caricature of a great character, in which terror is painted.
2. The forehead, the upper part of the eyes, nay, even the nose, mark an energetic character. The grimace of the mouth is that of a man deprived of understanding, and ill agrees either with the wrinkles of the forehead, or with the form of the chin.
3. Mask of a plain face, expressive of astonishment and mute terror.

4. Eager



E

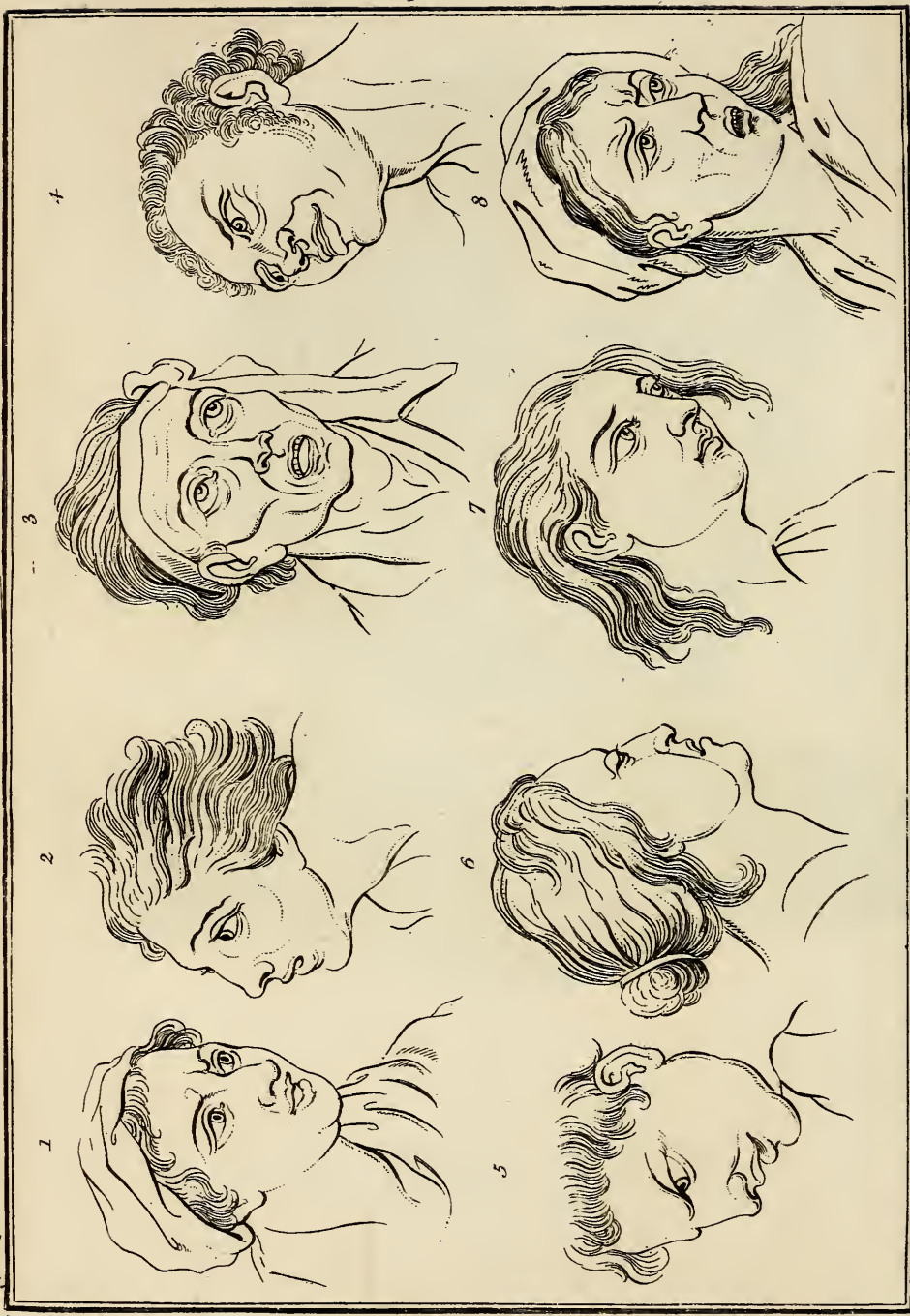


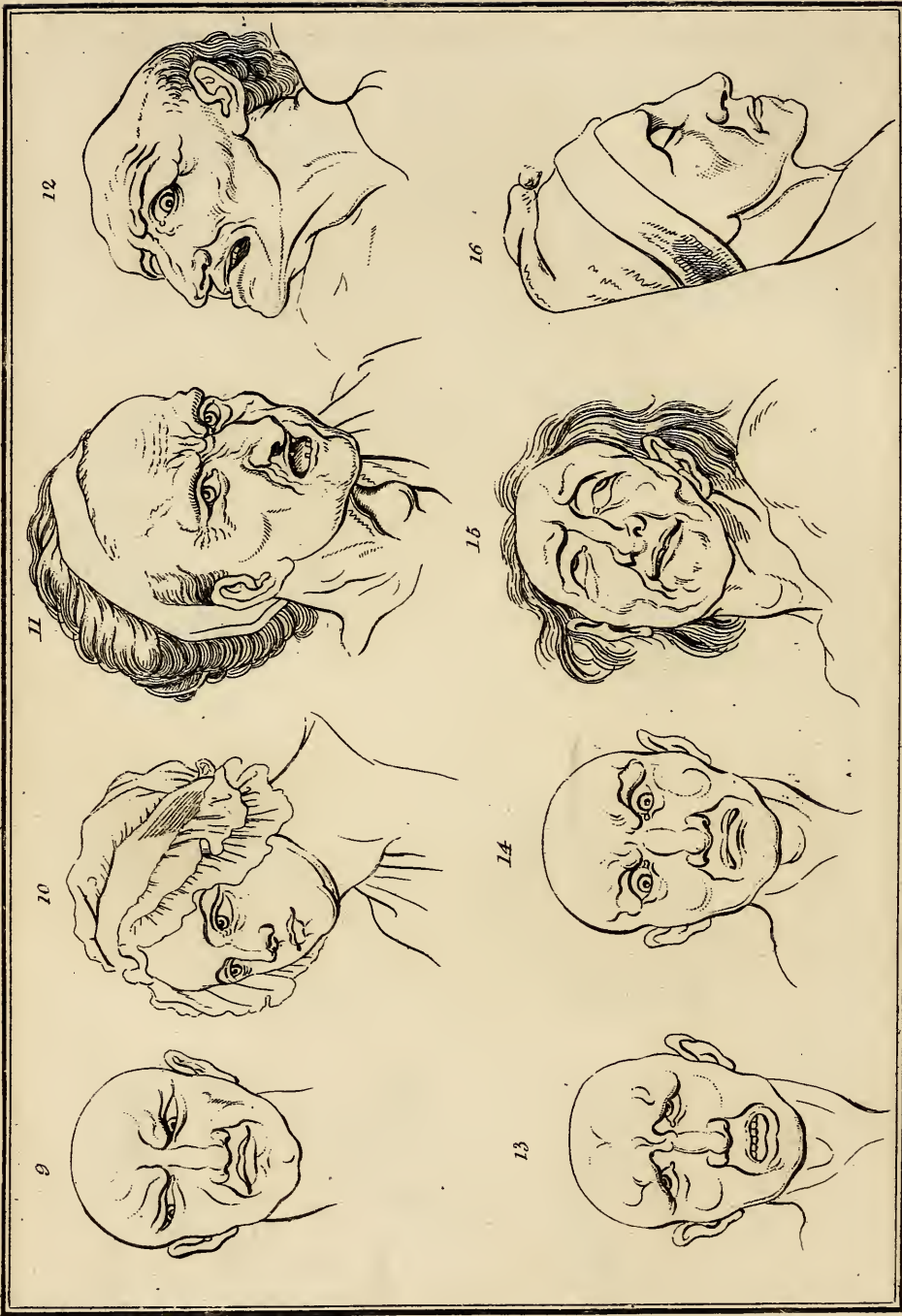


Barlow sculp.

An Angry, Wicked
MAN.

From Lavater





Engraving by J. J. G. J. J.

after Le Brun and Chodowiecki. Plate II.

4. Eager desire, animated by hope, in a face replete with goodness, but destitute of greatness.
5. Tender devotion—a character great without being sublime.
6. Remembrance of sorrow—a character approaching to sublimity.
7. The caricature of an open and liberal character. Elevation and goodness are conspicuous in the eye, and upon the upper lip.
8. The caricature of an exalted character, particularly in the upper part of the face; while the lower part expresses only weakness. It also has the appearance of one that mopes, and presents the traces of recovery from terror.
9. A look fixed, but indifferent—a character weak and childish.

PORTRAIT OF A MAN WHOSE CHARACTER IS SAVAGE AND COMPLETELY WICKED.—*See the Plate.*

The opposite Portrait expresses the rage of a man whose character is barbarous, tempestuous, and infernally wicked: he is destitute of internal energy, and disposed to advance insolent pretensions.

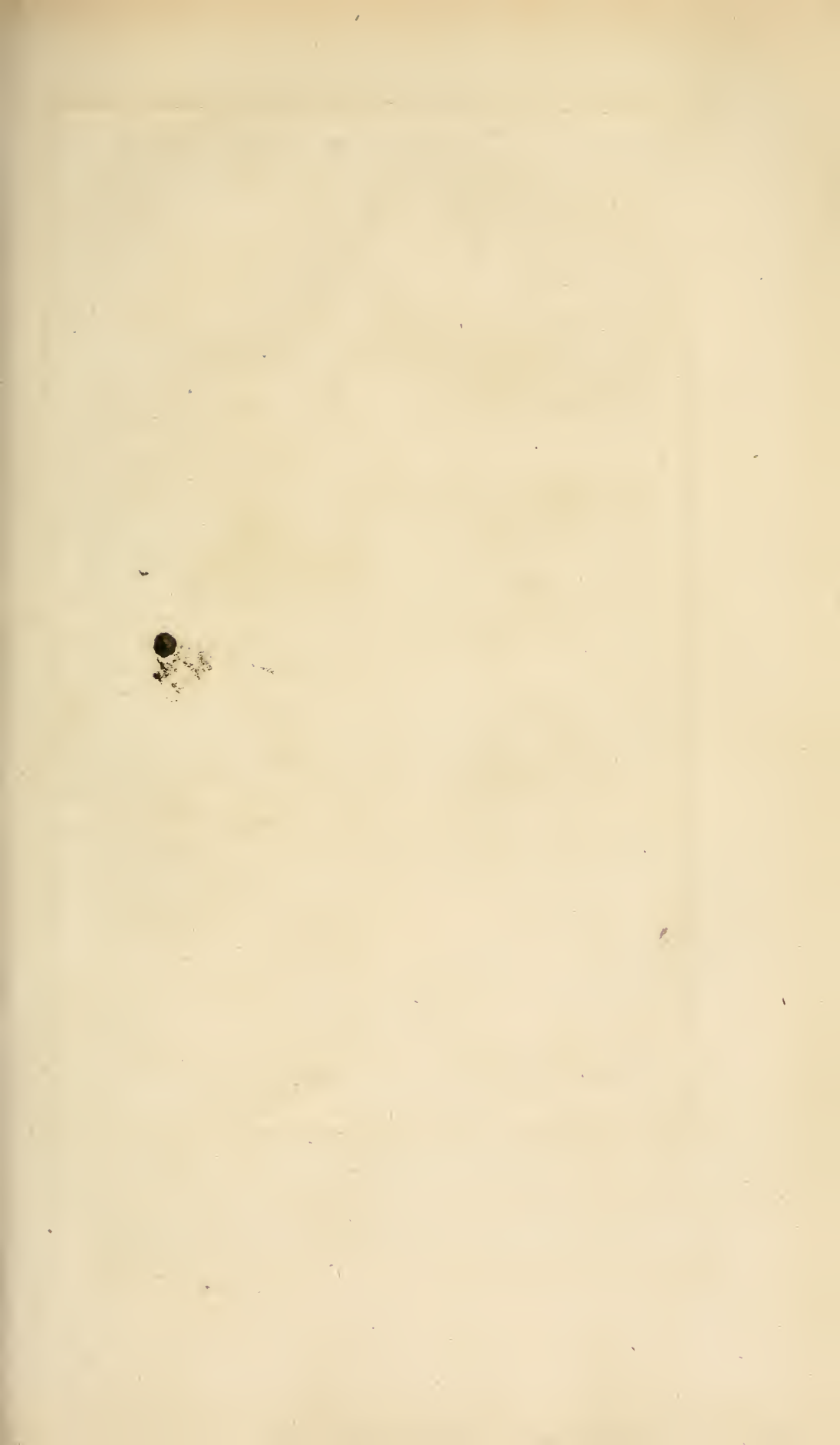
EXERCISE VII.

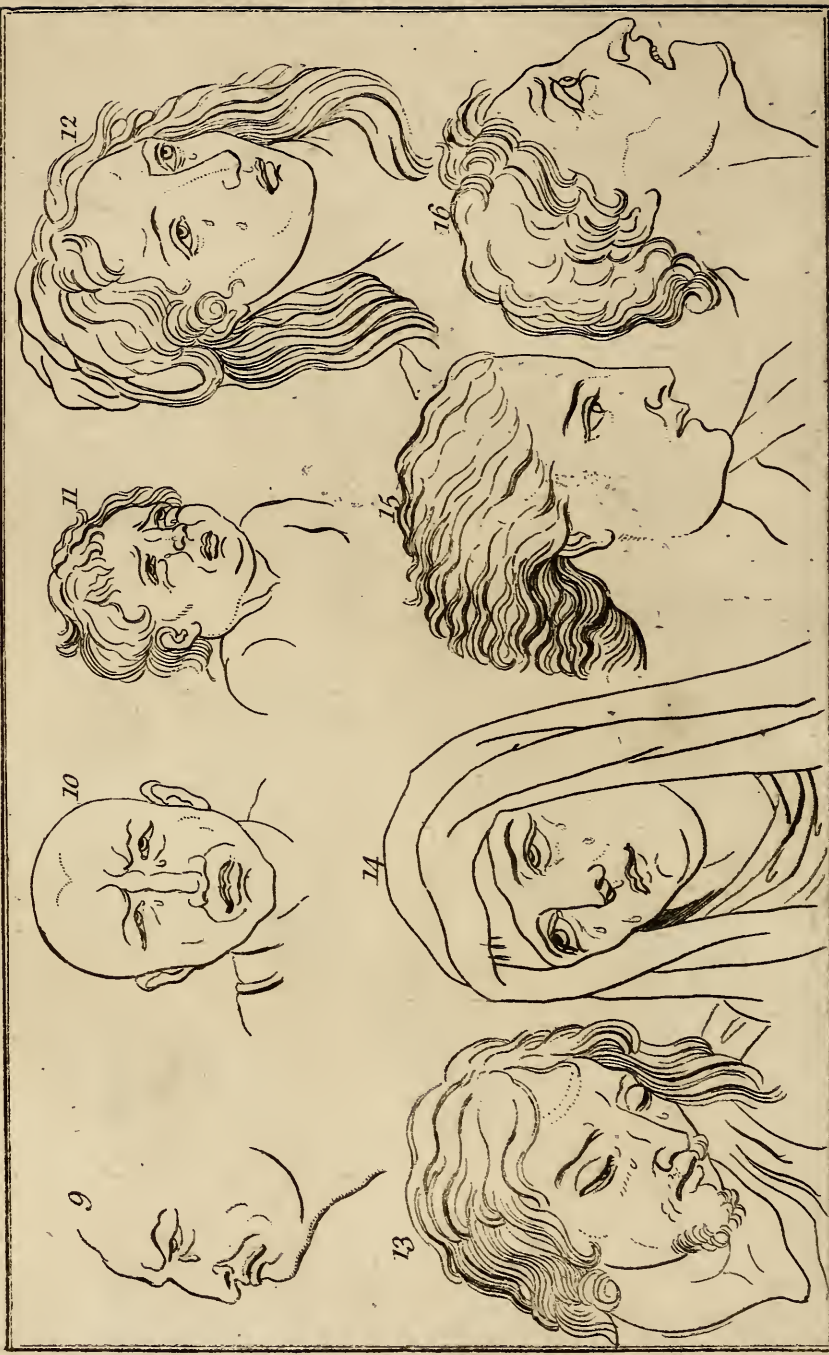
AFTER LE BRUN AND CHODOWIECKI. (F) *See the Plates.*

1. An expression of fright, joy, and stupidity, in an ordinary face.
2. The upper part of the face is good; the lower is middling. Take it altogether, it is expressive of attention mixed with interest and terror.
3. The

3. The terror of a man contracted and weak in every sense.
4. The senseless attention of a low-bred fellow, whose head is totally void of ideas.
5. He seems to listen with the interest of compassion. This face, and in particular the upper part, has a character of greatness: the lower announces feebleness and faintness.
6. A portion of terror mixed with pity and contempt—a weak and trifling person.
7. Caricature of a great and noble countenance; and, at the same time, the caricature of Attention and Interest.
8. Fear, terror, and vexation, in an ordinary and very weak woman.
9. Mask of the impotent contempt of Envy.
10. Caricature of a person, who, without being great, distinguishes herself by an honest and serviceable character. That large eye, and the small nose, form a striking contrast, and every contrast is a caricature.
11. The grimace of terror on the face of a woman fallen into insanity, but who once was neither in want of sense nor of goodness.
12. The grimace of a madman who has long since spent his force, and whom nature had destined for a lunatic, with follies of an original cast.
13. The expression of violent disgust on the face of a common man.
14. The mask of rage and contempt—a middling character, rather feeble than energetic.
15. Caricature of a changeling sunk into insanity through debauchery.







16. A melancholy madman, who had great dispositions, penetration and depth of thought; but whose mind was not systematic.

EXERCISE VIII.

AFTER LE BRUN AND CHODOWIECKI. (G) *See the Plates.*

1. A mixture of pain and sorrow in an ordinary character.
2. Excepting the transition from the forehead to the nose, there is much greatness in the upper part of this face, down to the lower extremity of the nose. The eye bears the impress of genius. The under part, on the contrary, is a perfect caricature. There is a contrast between the lips; they have not a true and determinate expression: however, it is easy to see, that they ought to indicate fear, terror, and attention.
3. The sorrow of a mind possessed of elevation and sensibility. Here, however, as in most of these heads, the nose is badly drawn, childish and without meaning.
4. Sorrow that reflects. The upper part of the face has in it somewhat distinguished, while the lower announces a character weak and ordinary.
5. Though this head is extremely defective in the drawing (the eyes, for instance, are not equal), it portrays the distress and sympathy of a virtuous person, but weak.
6. Excess of affliction the effect of tenderness—a state on the brink of fainting.
7. Sorrow, confidence, resignation, hope.
8. Caricature of a distinguished countenance, the torment of unfortunate love.

9. The

9. The grimace of affliction, mingled with contempt.
10. Affliction and terror of a weak man.
11. The expression of grief and terror on the face of an infant too much formed, and who announces no great fund of goodness.
12. Distraction, wildness, hope, have succeeded sorrow in this face, the lower part of which announces at least weakness.
13. Profound affliction and grief in a great character.
14. A wretched caricature of a *Mater dolorosa*, who, far from possessing sensibility, is only sensual.
15. Serene and exalted grief in a great character, which nearly approaches the sublime.
16. The astonishment of a timorous and inquisitive simpleton.

PROFILE EXPRESSIVE OF ENERGY AND GREATNESS.

See the Plate.

The opposite Profile is after the original of Exercise v. Plate F; but how much more energy and greatness you may discover here! Attention, pity, indignation against the author of the ills he commiserates, are much better marked in this face. He *can* and he *will*. No one will easily undertake to resist him. What penetration in the eye and the nose! There is in the upper lip a kind of weakness, a perfect contrast to that strongly marked chin, and the whole upper part of the face.

EXERCISE IX.

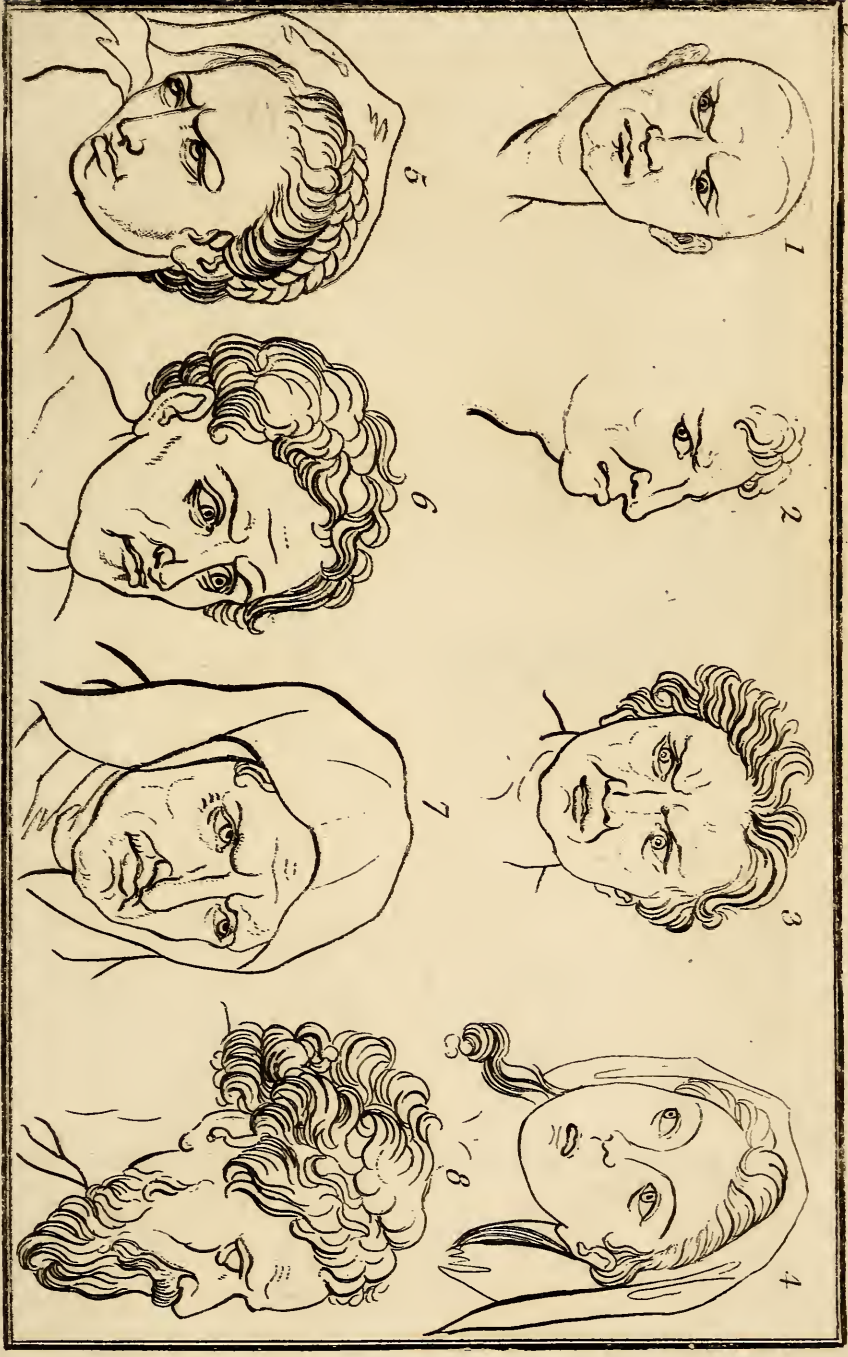
AFTER LE BRUN AND CHODOWIECKI. (H) *See the Plate.*

1. Impotent terror and anger. The nose is weak and unimpassioned.

2. Con-



Energy and Greatness. *Exercise V. Plate F.*





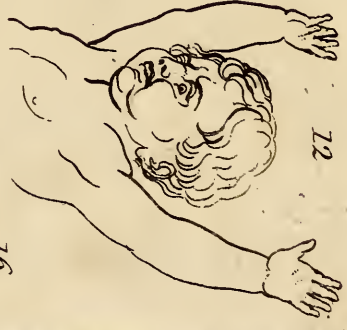
9



10



11



12



13



14



15



16

2. Contempt, horror, threats—a character harsh, insensible, and inexorable.

3. Anger and terror in the upper part of the face: the under has almost all the coldness of indifference.

4. The wretched design of a face which expresses the terror of a mind timid and destitute of energy.

5. Exhausted rage, contempt, despair. Were this face in a state of rest, it would have nothing of greatness.

6. The factitious scorn either of an idiot, but who was not one from his birth, or of a man who affects an insolent and contemptuous air.

7. The upper part of the face supposes experience, and activity in a good cause: the nose is very ordinary. The lower part, and particularly the mouth, expresses the contempt of a feeble mind.

8. The look of envy and contempt: a character harsh and unrelenting; and, if we may judge by the under part of the face, an ordinary understanding.

9. The dreadful situation of an ordinary man, a prey to excessive agony.

10. The terror of a man whose character is naturally energetic, though the lower part of the profile indicate weakness.

11. The terror of a man who is extremely irritable, and whom repeated frights have reduced to weakness and imbecillity.

12. The terror of a child savage and violent, and who has something too masculine.

13. The masculine face of a woman obstinate and divested of greatness: terror is putting her to flight.

14. A faint impression of terror; an indolent and phlegmatic character.

15. Brutal desire in an obstinate and vulgar person.

16. Irritated and suffering, he is incapable of bearing up against the pain which torments him.

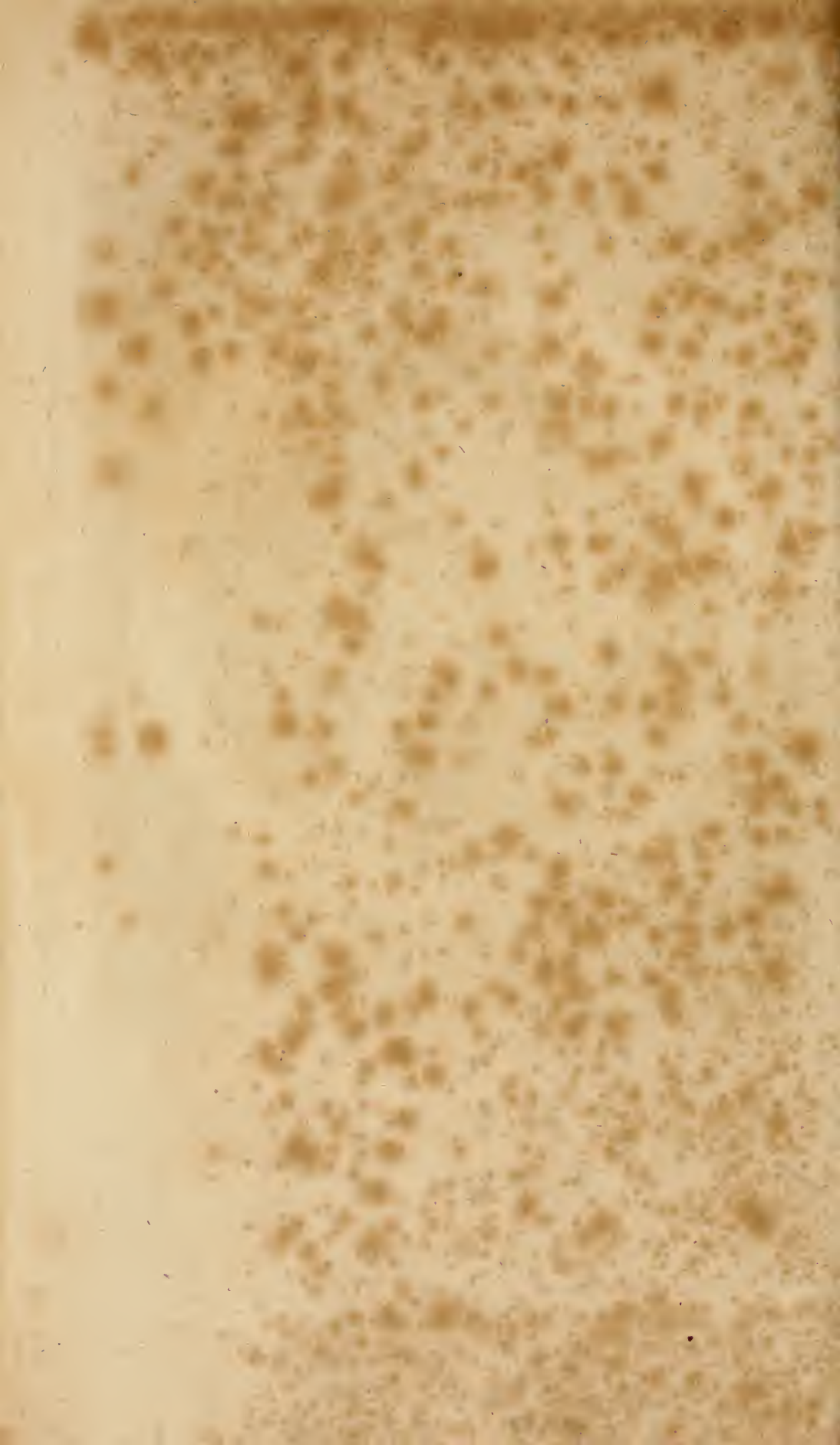
The noses in general want expression, and are very indifferently drawn, especially 1. 3. 8. 11, and 14.



Barlow sculp

THE LAST FAREWELL OF CALAS.

From Lavater.



LECTURE X.

THE PRECEDING SUBJECT CONTINUED.

EXERCISE X.

THE PARTING BETWEEN CALAS AND HIS DAUGHTER.

See the Plate.

THE large print of Chodowiecki, from which these two figures are taken, is, in my idea, one of the most expressive and most perfect of productions. What truth runs through it! How much of nature! What a charming combination!—Force without harshness, delicacy free from every thing like affectation, expression in the whole, and in every part taken separately: contrast in the characters; unity, harmony in the composition; and always, always truth and nature, to such a degree, that it never once occurs to the mind, that the scene, the arrangement, that a single personage, or that the slightest circumstance is imaginary. Nothing exaggerated, and yet all is poetical!

You absolutely forget that it is a picture; you see the objects themselves, feel transported into the dungeon of the innocent suf-

ferer, sympathize with him, wish to throw yourself into his arms, to expire with him, and even to die for him.

Among the excellencies of that astonishing production, nothing is to be compared to the old man and that one of his daughters, who, silent, and on the point of fainting, supports herself by leaning upon him.

This part of the picture I have caused to be copied, enlarged, and engraved, in order to procure for part of my readers some moments of delicious sadness.

The copy has lost in some respects; it has gained in others. Contemplate that affecting group. Does not the face of the old man discover evident traces of that candour, that noble simplicity, that confidence in God, which dwell with innocence alone? The copy, perhaps, represents still better than the original, the internal calm, the paternal goodness of the man to whom it would be impossible—good God! I will not say, to be the murderer of a son; but not to save a son's life at the price of his own: and the face of the young woman discovers a mind fraught with the highest honour and sensibility; a daughter, a sister the most affectionate.

Who ever saw such an oppression of sorrow, which borders on fainting away, but is not as yet a complete swoon; that grief so expressive of inability to succour the beloved object? Who ever saw these more powerfully represented, than in the figure of that young person leaning upon her father? The eye-brows, the eyes, the mouth half open, the position of the face, of the hands—every thing cries out—'I am the most miserable creature that ever had existence. Is any sorrow like unto my sorrow?'

Now compare the face which so well expresses dejection, dependency, with the face, ten times more eloquent still, of the venerable old man. There it was a woman, here it is a man; there it was the daughter, here the father. From the bottom of that heart fatigued, overwhelmed, a rill of consolation springs up: his looks, his mouth express it; it passes from them into the extinguished, the almost closed eyes of his inconsolable daughter.

Oceans



Oceans of tears have furrowed those cheeks; he is emaciated, bruised with grief: but a profound peace reigns there still. 'I fear God, and have no other fear. I raise mine eyes on High; from whence my help cometh. My trust is in the Lord who made heaven and earth. Suffer my chains to be taken off; let not that tumult, the harbinger of death, alarm you: I regard it not—I am innocent; and my Creator knoweth it. Be of good cheer: He, the all-wise Creator, comes to my assistance, who knoweth me; and if with one hand he offers me a cup of bitter sorrow, with the other hand will he cheer and nourish me.'

I clearly, for my own part, read these words on that face, in which innocence, goodness, and grief, have blended their several impressions. You may trace in it that father, who always was a father—You may trace in it the man who could say as he was expiring on the wheel—'O God! forgive my judges, I am innocent!' The man who was worthy of suffering, pure from the shocking crime for which he suffered, unheard of torture; and of being the victim who must save, in future ages, millions of innocent persons—a victim, who shall appear to us in the world to come irradiated with a glory, invested with a form, which no pencil on earth could trace, and which the genius of no poet is able to describe.

THE FOUR TEMPERAMENTS.—*See the Plate.*

In the opposite Portraits, you may very easily discover the four temperaments, purely from the different impressions produced, and that by the same picture, on these four personages.

EXERCISE XI.

FOUR HEADS AFTER SCHLUTTER.—*See the Plate.*

Four great characters in a state of suffering. They do not suffer like feeble beings, who are incapable of resisting pain; they have combated

combated—but the victory was above their power. Like warriors made invulnerable by fatigue, accustomed to surmount obstacles, they braved dangers the most tremendous.

1. The upper part, down to the middle of the nose, borders on the sublime: all the rest possesses greatness, though mixed with harshness.

2. A face neither great nor sublime; but which, however, if you preclude that vulgar mouth, is not quite ordinary. The pain expressed by the mouth and forehead has not the character of greatness which distinguishes the forehead and the eye of No. 1.

3. This is not death entirely, but the pain which immediately precedes death. The tip of the nose is rather defective; excepting that, the face is the face of a hero.

4. Pain insupportable in a man judicious, firm, and possessed of self-management, but deficient in ingenuity. The nose belongs to an excellent character.

PROFILE OF THE HEAD OF SAUL.—*See the Plate.*

The opposite Profile of the head of Saul, at the moment of his being struck with light from heaven, and hurled down to the ground, wants dignity, but indicates great faculties.

EXERCISE XII.

AFTER THE MANNER OF POUSSIN*.

Poussin, animated with the spirit of Raphael and the ancients, has thrown into all his characters much energy and greatness: these

* The ingenious Author is mistaken in ascribing this group to Poussin; for it is copied after a picture of P. Mignard, known by the name of La Peste.



Barlow Sculp.

after P. MIGNARD.

From Lavater.



1



2



3



4



5



6



7

Profiles of Seven Heads.

Engraving by

qualities are discernible in the copies of his pictures, even in those where the outline alone is given. The beautiful group here presented is a proof of this.

The man full of courage is the most elevated figure; but who, seized with tenderness and dread, is on the point of fainting away; his gestures already indicate the approach of a fainting fit.

In the figure which supports the two persons who are struck with the pestilence, there is much more energy still, more resolution, and more presence of mind. He is a being of a steady and honest character, a person in whom you may rely on with safety; but whom you must be careful not to aggravate or use indelicately. Though he be not susceptible of real tenderness, his candour and stability would make him an amiable friend; while his courage, vigour, and inflexibility, would render him a powerful enemy. His sympathy is great, but compassion deprives him not of power to lend his aid.

The head of the fainting surgeon is too inaccurately drawn for our making any other remark on it, than that the forehead and nose presents traits of a distinguished character of the middling class; that the fulsome grossness below the chin is by means accordant with the forehead; that the mouth and eye portray faintness remarkably well.

The character of the female ought not to be thrown into the lowest description; it is neither great nor little: it possesses some dignity, but is expressive of neither vigour nor genius.

EXERCISE XIII.

PROFILES OF SEVEN HEADS.—*See the Plate.*

1. Goodness, simplicity, and weakness. The closeness of the nose to the mouth is a sign of imbecillity in faces of such a form as this.

this. The hind head pronounces much capability, and accords not with the profile.

2. The upper part of the face has something noble and sprightly; the lower wants expression.

3. Candour, good-nature; a character quiet, modest, sincere, and free from passion, but weak.

4. Timidity, restlessness, inconsideration, with a small degree of ability or powers.

5. This face announces somewhat of more understanding, and inspires more confidence than the preceding. That flat nose, and that half-opened mouth, have an expression of timidity; the large chin, and every thing else, indicate an honest and unsuspecting character.

6. The forehead characterizes a moderate share of judgment; the eye, noble passions and a species of greatness: but the nose is ordinary, and that wry mouth, the drawing of which is imperfect, indicates weakness.

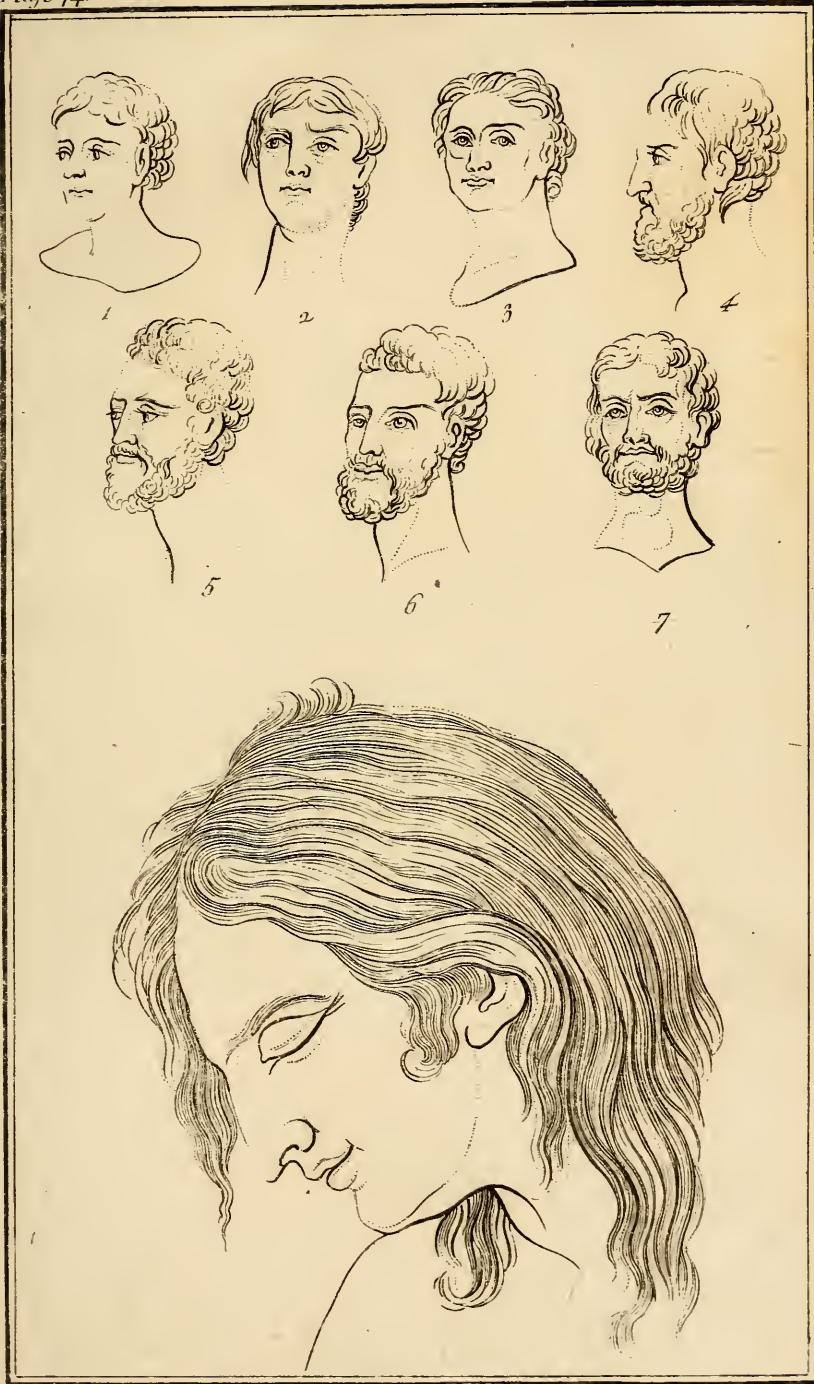
7. The head of a man of genius, badly drawn. Nature had formed and designed it well; and if it is not what it should be, the fault must be laid on circumstances: at least, the mouth seems to indicate this. It is from the right eye in particular, and the eye brow of the same side, which is placed too low, that we discover the head to be faulty.

EXERCISE XIV.

PROFILES OF SEVEN HEADS.—*See the Plate.*

1. The upper part is nearly great. The middle and lower are weak, but with an expression of goodness and candour.

2. You



Religious veneration

Saul



See Page 72.



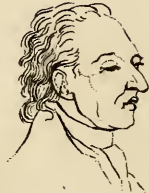
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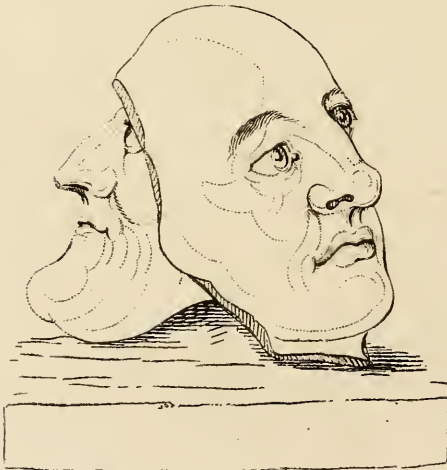
2



3



4



Barlow sc.

2. You discern at once in the lower part of the face, from the eyes down to the extremity of the chin, a character of sensuality, exempt from malice, and a changeling from the womb, but not entirely depraved.

3. The forehead and mouth have a slight expression of good sense; but it is impossible to overlook the imbecillity which is apparent in the nose, the eye, and the right eyebrow.

4. The forehead and nose are ordinary. The eye is greatly superior; the upper lip is silly and vulgar, the beard sensual.

5. A vigorous temperament. The upper part of the face possesses some dignity, but the under lip gives an air of stupidity to the lower part.

6. A character firm, faithful, invariable, at once noble and inflexible. Through the incorrectness of the drawing, however, this face exhibits some marks of weakness.

7. If you except the nose, the drawing of which too is defective, this countenance is firm, steady, manly, close, and not easily to be moved.

The head opposite bears the impress of religious veneration; but the forehead is too much elevated, the tip of the nose too blunt, the under lip and chin have too little significancy, and their contour is too much rounded, to permit the expression of the whole to reach the sublime.

EXERCISE XV.

SIX HEADS———*See the Plates.*

1. The face of a man serious, prudent, moderate, inclined to suspicion, not easily to be deceived; capable, however, of a prompt transition from reason to folly.

2. A character in which goodness, gentleness, dignity and innocence are predominant; but too liable to the seduction of dangerous, if not criminal, complaisance.

3. The character of a man of vehemence, harshness and intolerance; exact, punctual, and prudent even to mistrust—without being always under the government of sound reason.

4. The face of a man cunning in the extreme, dexterous in the discovery of secrets, and capable of gaining his end by indirect methods; without deviating, however, into the path of falsehood or wickedness: he is judicious, serviceable, active, and too intelligent to become a dupe.

The two heads at the bottom of the plate, essentially different in point of character, are neither of them, however, mean or ordinary. The one that is placed behind expresses most complaisance; the other, more firmness and resolution. The piercing look of the latter, that eye so strikingly marked, the large nose, that mouth and chin, denote a man of singular probity and energy, but somewhat haughty, and with whom you must not venture to tamper. The profile whose forehead is covered, indicates ingenuity, eloquence, benevolence—with a slight tincture of vanity.

EXERCISE XVI.

FOUR HEADS, ONE WHOLE LENGTH.—*See the Plate.*

1. A singular mixture of wisdom and weakness. The form of the head, the position of the forehead, and the nose, seem to indicate a sagacious character—yet it is impossible to bestow on that face the esteem which true wisdom commands.

2. That downcast look, if you except the lower contour of the nose, expresses attention strongly supported, and wisdom far superior to the figure which precedes it.

3. That



Figure after Raphael.

Enl. 76



Weakness, presumption, insensibility

Barlow sc

3. That ordinary and sensual countenance was not naturally stupid, but it has been neglected and left uncultivated. There is something in the mouth and in the eye which affords a presumption of natural talents.

4. The upper part is not absolutely vulgar; but the under denotes a weak character, a heart cold and unsusceptible of kind affections.

What dignity in this figure after Raphael! What simplicity in that air of attention! The forehead, the nose, the mouth and eye, the mien, the attitude—are all expressive of a character sage and given to reflection, which does not, however, reach the sublime.

EXERCISE XVII.

FIVE HEADS, ONE WHOLE LENGTH—*See the Plate.*

1. Is the head of a man of genius half mad. Were the nose more prominent, the upper lip brought rather forward, the chin less rounded and more distended—they would correspond better with the fore and hind head, which bear infallible marks of genius.

2. This head, which is not in other respects ordinary, preserves a certain air of childishness, and betrays a disposition to pleasantry and playful mischief.

3. Is a true Capuchin countenance, and of a good sort. The nose is not ordinary, and the whole head in general indicates a character, not of greatness, but of firmness and ability.

4. We have here an expression of weakness, so much the more difficult to be determined, that this profile is not an ordinary one, and that you are under the necessity of allowing it a certain degree of dignity, probity, courage, and firmness.

5. Here is one of the faces whose simplicity rises almost to the sublime. You read in it a clear and sound understanding, but not sagacity properly so called, nor the spirit of analysis: it likewise indicates a character of integrity, and solidity of judgment.

In the other figure, weakness, presumption, insensibility; but it needs no commentary.

EXERCISE XVIII.

FIVE HEADS.—*See the Plate.*

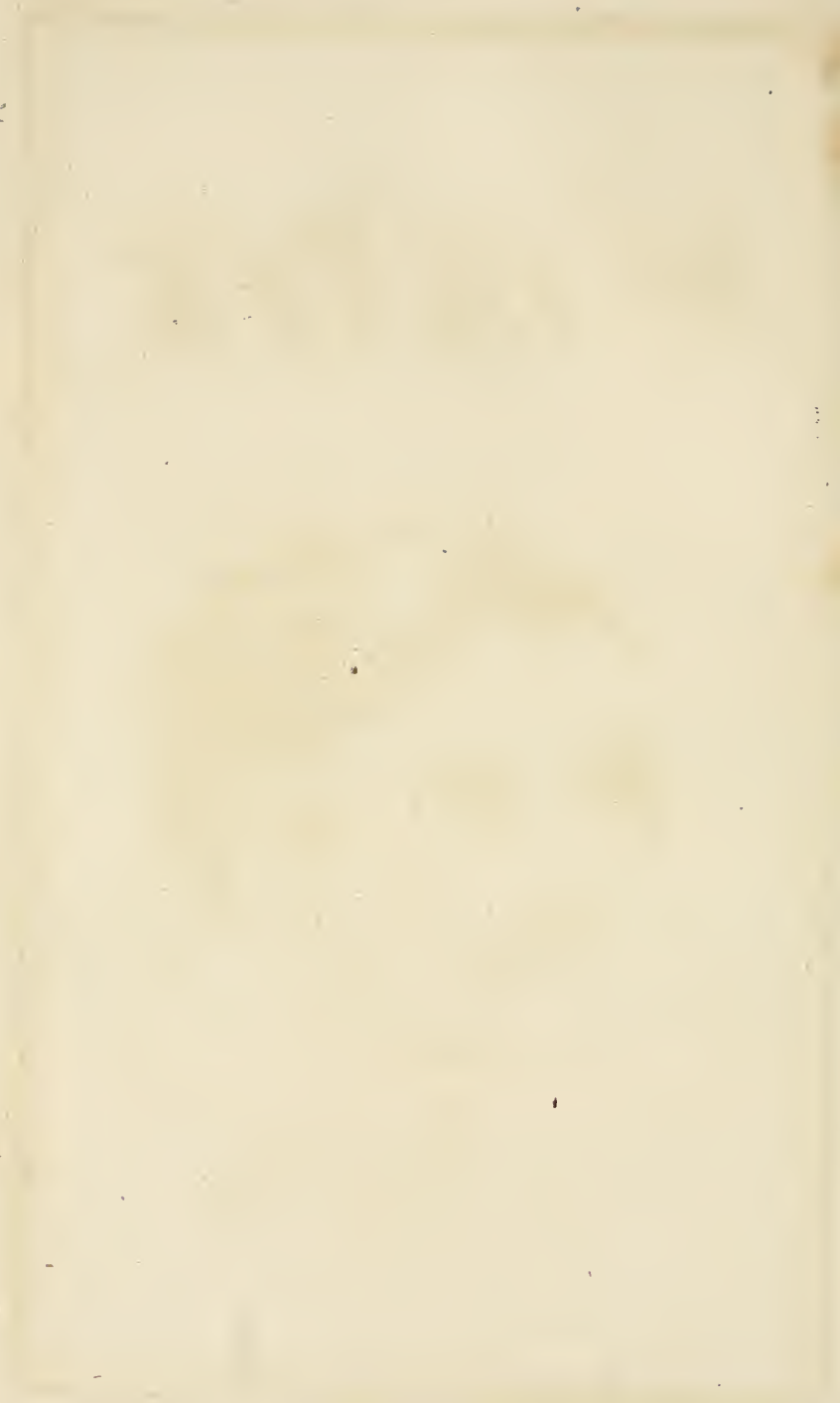
1. The caricature of a face cunning, artful, eager, cold, indifferent, yet curious and assuming. It presents that air of silliness, only from the defectiveness of the drawing.

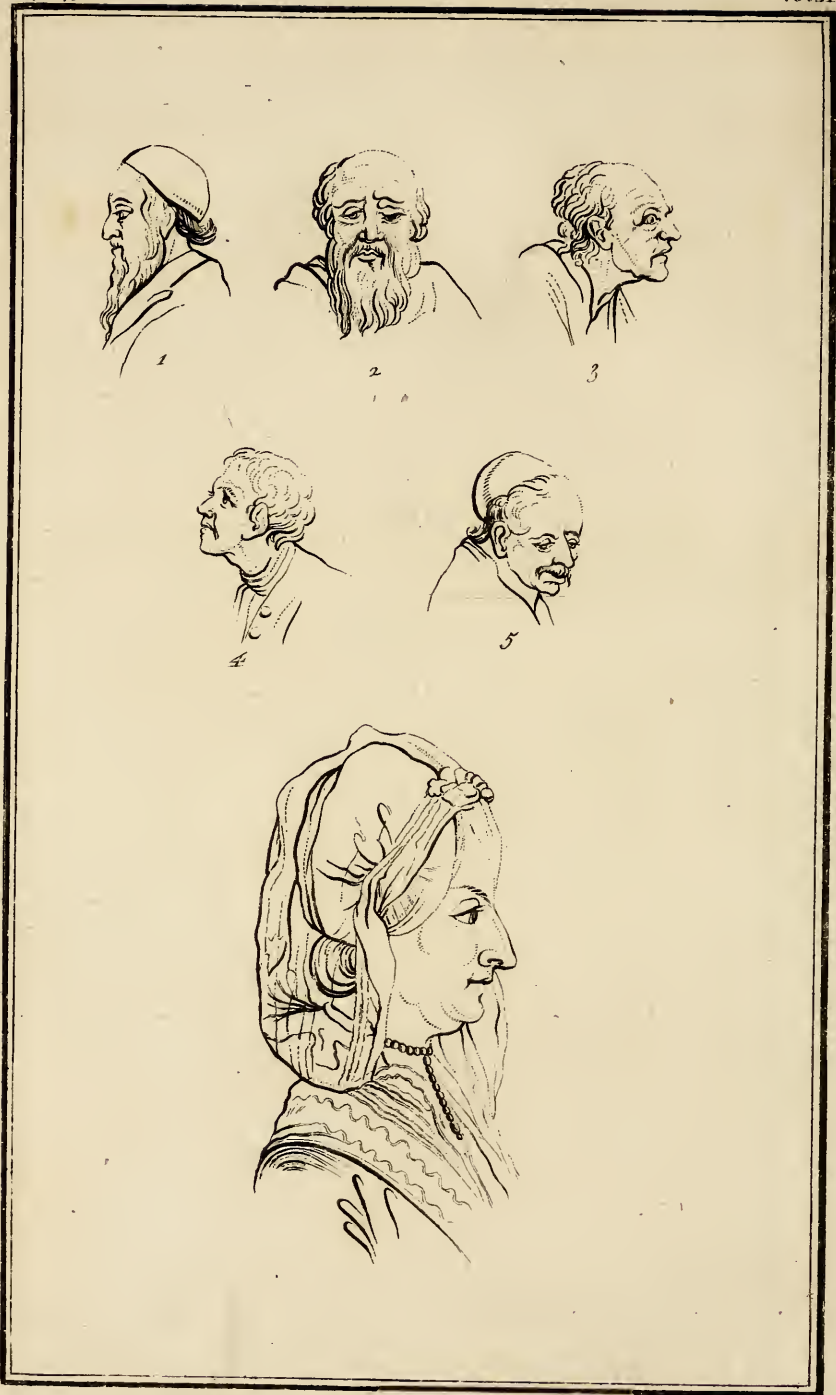
2. Little eyes, with a nose of such length and breadth, and a wry mouth, lead us to presume a character extremely contracted, and a mind hardly susceptible of cultivation.

3. 4. Pensive contemplation, without energy and without an object. Both of them announce good natural dispositions, and in this respect deserve a preference to the two which precede them. 3, without being great, is by no means a man of the lowest order.

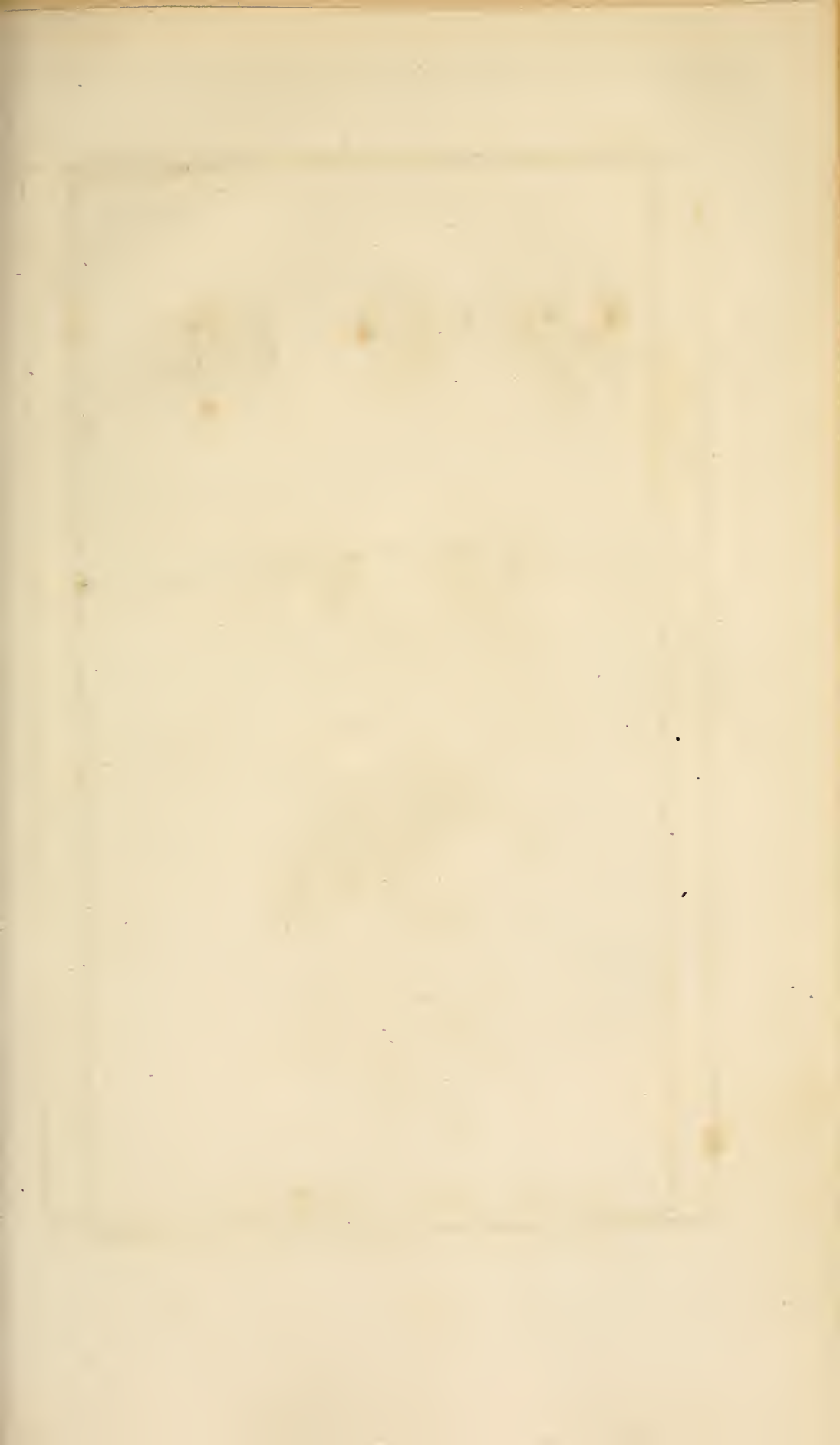
The other head had been formed for wisdom, but is left unfinished. The forehead has almost the impress of genius. The eyebrows and upper part of the nose, the left eye, the mouth considered apart, the outline from the right cheek-bone down to the extremity of the chin—all these promise consummate wisdom, depth of understanding; but this is contradicted by the tip of the nose, the upper eyelid, and an undefinable something about the mouth, and which must be ascribed, perhaps, to its position, which is too oblique relatively to the rest of the face.

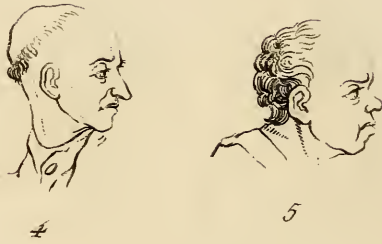






A distinguished face.





Head after Holbein.

EXERCISE XX.

SIX HEADS.—*See the Plate.*

1. Low superstition, with a tendency to intolerance: this person, without ranking among the very narrow-minded, is incapable, however, of acquiring very extensive knowledge.
2. A countenance sly, but composed, and which has nearly an expression of goodness. To faces of this sort is annexed the tact which serves to unmask the hypocrite.
3. The terror of a man weak and seized with madness, but who was not naturally destitute of sense.
4. The face of one born an idiot, but good-natured. Abstracted from the other features, I discern at once in the forehead, and the exterior outline from the tip of the nose to the lower extremity of the neck, evident marks of imbecillity.
5. A mixture of harshness, malignity, and childishness. The last has its seat in the contour of the forehead, the malignity in the eye and mouth, harshness in the under lip and chin.

The female profile, degraded by the hand of an unskilful artist, is that of a distinguished face, capable of forming and executing great projects. The eye and the nose, which indicate very uncommon ability, required a forehead not quite so short, and more firm, and less softness in the lower part of the face.

EXERCISE XX.

SIX HEADS.—*See the Plate.*

1. The Physionomy of a man of integrity and courage, in whom you may confide; but at the same time an ordinary face, destitute

destitute of sagacity and elevation. The want of greatness is particularly visible in the point of the nose.

2. The face of a grovelling, fordid, cunning wretch. Though he be at present a very contracted being, his natural disposition rendered him abundantly capable of instruction. Without being positively wicked, he is become contemptible through weakness and want of cultivation; and, in his actual state, presents a total want of honor and of internal energy.

3. Impotent coquetry. The eye is strongly expressive of passion; the mouth, of weakness bordering on folly.

4. This face is neither great nor energetic, but it indicates a man possessed of considerable talents, susceptible of taste and instruction, capable of reflection, without the power of profound investigation.

5. The forehead, if I may use the expression, has not yet arrived at full maturity; and, considered with relation to the mouth, is not sufficiently furrowed, is too childish. It is unnecessary to observe, that this is the profile of a changeling, indolent and good-natured: the imbecillity is chiefly resident in the under lip, which advances by far too much.

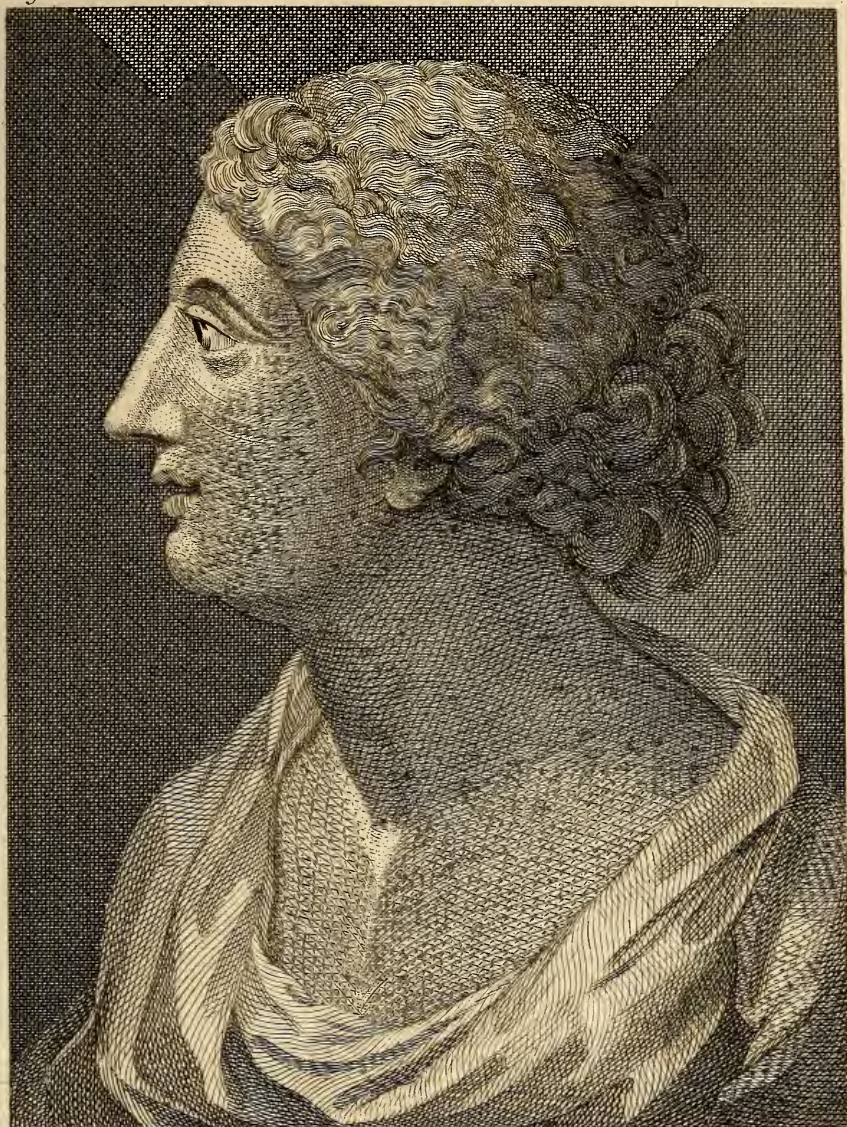
I also present a head after Holbein, which expresses the profound and concentrated sorrow of a feeling, generous, and powerful energetic mind. The forehead and nose particularly characterize the man of thought.

EXERCISE XXI.

ATTENTION WITHOUT INTEREST.—*See the Plate.*

This profile has the appearance of a greatness, of which however it is destitute; though, on the other hand, it is not quite ordinary.

It



Barton sculp.

ATTENTION, without (real) Interest.

It seems to listen with an attention in which there is a mixture of astonishment.

The attitude of the head characterizes tolerably well the action of listening: the eye expresses it still more; and that mouth half open, most of all.

But I discover in it neither sagacity nor real interest.

Though it be easily discernable, that the Designer meant to shew all littleness, and aimed at a greatness the image of which presented itself confusedly to his mind, it is not more difficult to discover, that he wanted soul, and was incapable of expressing the energy of feeling.

This face has neither the expression of calmness, nor that of strong passion. I see in it emptiness rather than tranquillity, and astonishment unaccompanied with interest.

The forehead, considered apart, is not destitute of dignity; the nose too, taken by itself, possesses much greatness: and yet, comparing them together, the experienced Physiognomist will perceive a want of harmony, and a degree of weakness, especially in the transition from the forehead to the nose.

I am no less shocked at the disproportion between the length of the nose, from the eyebrow, and the shortness of the space between the nose and the mouth; a disproportion which produces the impression of weakness.

The under chin is too clumsy, it is the caricature of a beautiful chin; it wants both dignity and delicacy.

This figure at the same time furnishes a proof, that mind is not always to be found in every thing that passes for beautiful, that has an air of the antique, and approaches to the Greek form. In order to our being pleased with a face, and feeling attachment to it, there must be united in it proportion, and an obvious expression

sion of internal feeling. If it is incapable of being moved, it will produce no emotion.

EXERCISE XXII.

SIX HEADS.—*See the Plates.*

There is no one of all these heads in which there is not apparent a certain degree of weakness, either something too much upon the stretch, or a defect in point of harmony.

1. 4. and 5. are naturally weak and stupid.
2. Was endowed with happy intellectual faculties. 3. Announces only a very ordinary head.

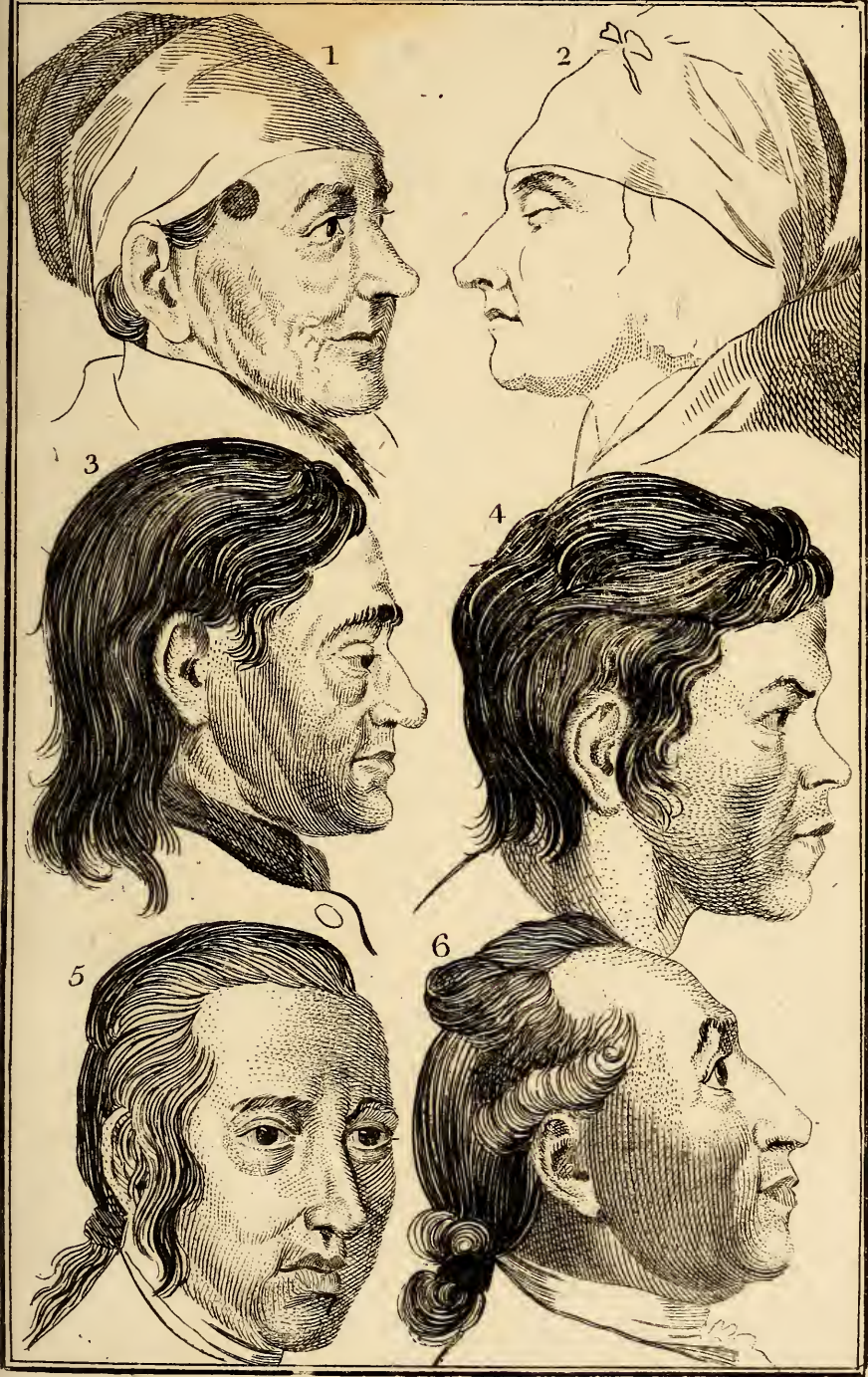
The forehead of No. 6. is one of those which indicate an easiness of transition from genius to madness. The under part of the nose, the eye, the mouth, and the chin, are very ordinary. You perceive, at the first glance, springs too violently distended.

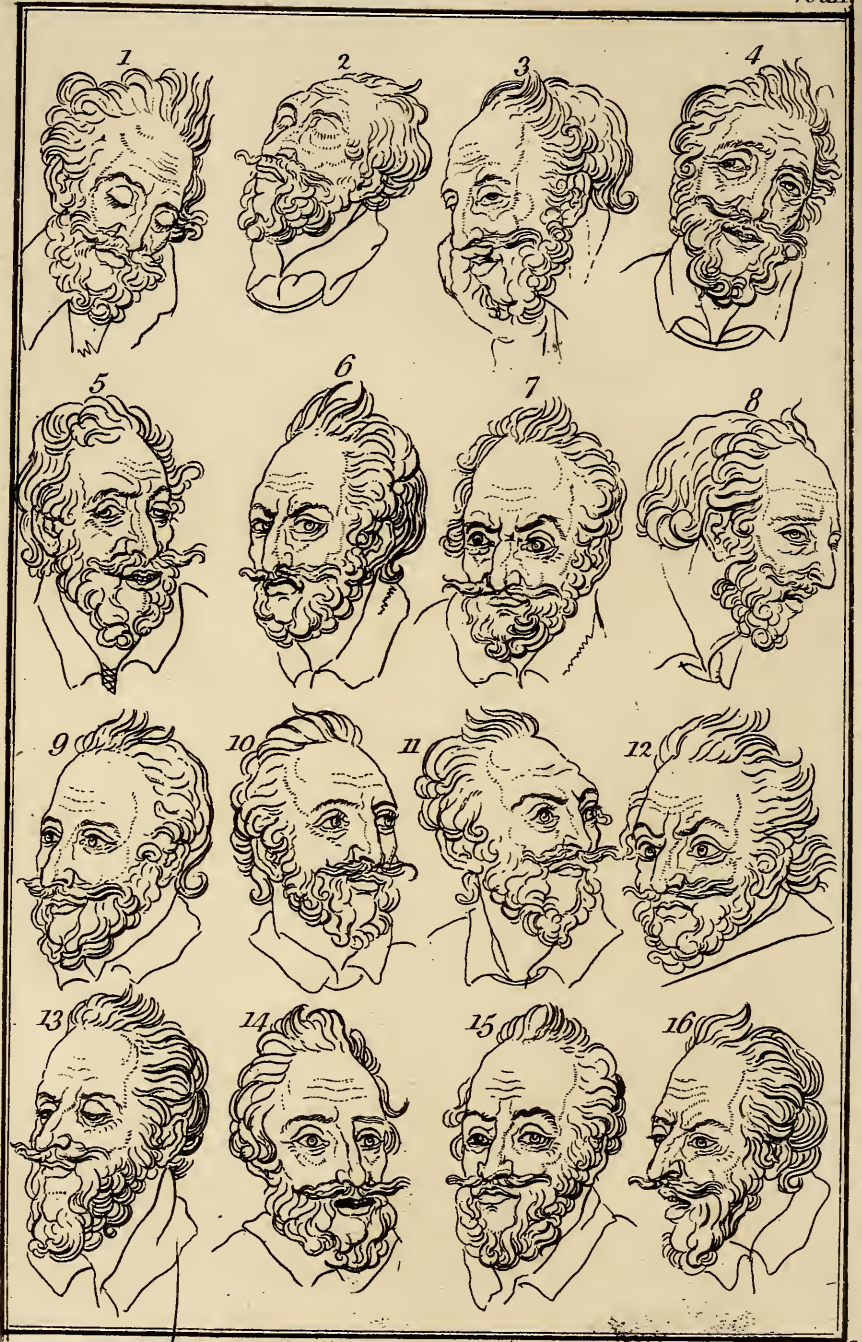
Profile 5. is strikingly trivial: the eye is visibly absent and inattentive: the mouth, and especially the under lip, accompanied with a chin so blunted, perfectly suit a forehead so vulgar.

But the second of these heads deserve particular attention. I think I see in it the traces of an unfortunate love in a person sensible of her own value, and who still cherishes a tender recollection of the beloved object. This face was much better designed by nature than its companion, No. 1. the imbecillity of which is particularly visible in the traits adjoining to the mouth.

4. Was scarcely susceptible of cultivation: when a forehead and nose such as these are found together, they always indicate the nothingness and obstinacy of weakness.

3. In the whole of this face there is no one feature strongly marked, and yet it is difficult to determine the signs which indicate its weakness.





EXERCISE XXXIII.

HENRY IV. AFTER CHODOWIECKI.—See the Plates.

Of all these heads, there is not one that exactly represents Henry IV. but in the whole together you find him to a certain point. It was a difficult undertaking to represent a great man in sixteen different situations, almost all imaginary. Who could flatter himself with succeeding but once in tracing a resemblance worthy of the original? The portraits of great men are ever unfaithful, whether drawn with the crayon or pencil, in a panegyric or a poem: the too much and too little always produce caricatures, and still more a palpable disproportion between the good and the bad, the great and the little, of which their image is composed. It is impossible to express that which properly constitutes their true greatness: the primitive fund, the main spring, the instinctive principle which determines and embraces the whole; the particular demand of their character, the *primum mobile*, the directive notion, the medium through which they view objects; all this is too much individual, too *unique* in its kind, belongs too much to the province of spirit, to be conveyed by the graver or pencil, by phrases or poetical images. All that can be said or drawn of a man really great, will never be any thing more than the solid mask of his face or of his character; especially when, reduced to copies, there is no opportunity of seeing and studying the original. Perhaps we have before us but the fortieth copy of the face of a great man; and it is undoubtedly certain, that the best of them would still leave much to be wished.

We are not therefore going to pronounce judgment upon the man, but upon the masks of him here presented: then we will say, 'How great must the Original have been, when these feeble copies which represent him in situations the least advantageous, convey nevertheless evident traces of his greatness!'

Is it possible to look at 1. Henry IV. asleep, 2. Henry IV. dead, 3. Henry IV. astonished, without feeling 'that we have under our eye more than an ordinary man?' A heroic tranquillity and firmness hover over that countenance. He is 'the Lord's anointed,' against whom you put forth your hand at your peril.

Even in examining the faces 4. and 5. that is to say, Henry IV. such as he would have been in a state of imbecillity or intoxication—in which the moveable parts, the eyelids, and especially the under lip, are relapsed and sunk—it is impossible to refuse to the solid parts, and the contours, admiration and respect.

The real Physiognomist will render homage to the forehead and the nose, while he fixes a look of regret on the voluntary degradation of the muscular parts, which form a contrast so striking with the solid.

The vexation mingled with disdain expressed in mouth 6, is ill suited to that energetic face, though it be in a better style than the expression of the same kind of which we have already taken notice.

7. This countenance represents terror and rage, but expresses at the same time the energy of a hero. The forehead has not such an air of grandeur as those of faces 3. 5. and 11.

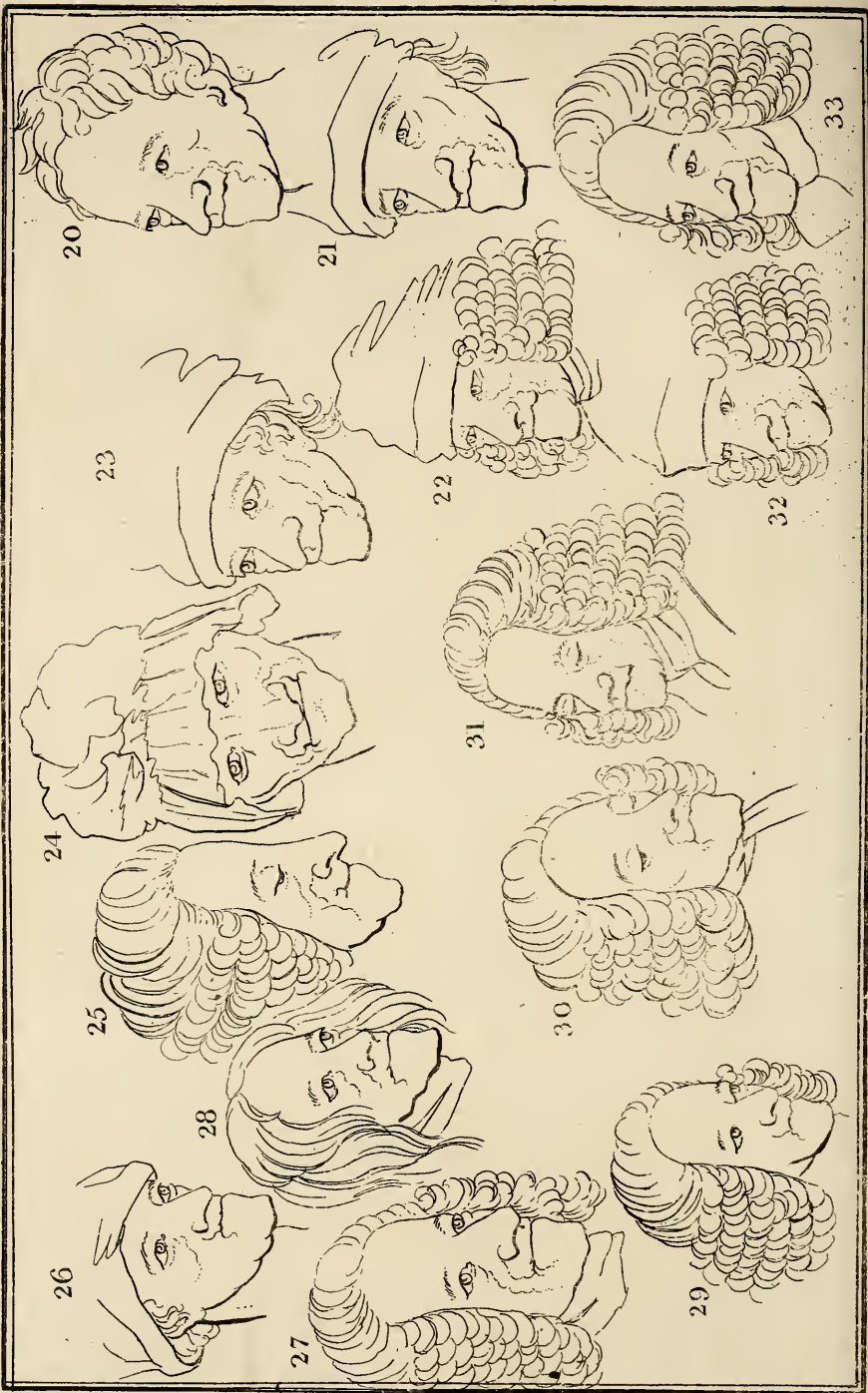
8. Indicates a degree of fear, of imbecillity and relaxation.

9. The exterior outline from the hair down to the beard is blunt to insipidity, which considerably diminishes the expression of energy and greatness natural to that face. In other respects, an attention reflecting and somewhat restless is the character of it.

10. Here it is the under lip which weakens the expression of greatness; but this is the face of a man courageous, prompt, active.

11. Is superior to the preceding, among other reasons, on account





count of the thickness of the upper eyelids. Only the curve of the nose near the left eye, being a little exaggerated, gives it a certain air of vulgarity. The mouth and chin, the design of which also is incorrect, are ill assorted to the character of greatness which resides in the upper part of the face. The whole together seems to express an attentive and firm look, expecting the issue of a great enterprize.

12. Announces fear and sudden fright. Here the mouth still is weak, and expressive of nothing.

13. Reflection, resolution, heroism accompanied with prudence; these are the distinctive characters of the head.

14. The fear and terror legible on that face suit no one but a coward, destitute of all energy. That cannot be the mouth from which proceeded so many memorable sayings.

15. There is not much wanting here to the face of a great man. A look vague and indeterminate expresses surprise mingled with fear and dissatisfaction.

16. Naturally great, this face is totally degraded, and presents a mere changeling—an image which, realized, would draw tears from the Physiognomist who is the friend of humanity.

EXERCISE XXIV.

VOLTAIRE AFTER HUBERT.—*See the Plates.*

I take it for granted, that these thirty-three faces are so many caricatures. I am not going therefore to pronounce judgment on Voltaire himself, but only on the caricatures of that celebrated Author. It is impossible to doubt, however, of the truth of several traits which constantly recur in all these faces: hence it may be concluded with certainty, and without ever having seen Voltaire, that

he had such a piercing eye, the upper eyelid as little visible, a nose and chin as prominent as they are here represented. But without intending a censure of the ingenious Artist who drew these heads, I shall observe, that if Voltaire be the Author of the works ascribed to him, his forehead must have been differently arched, and the profile of that forehead must have had a different outline. And this precisely is the fault of most who deal in the art of design: they usually confine themselves to the moveable parts, to the looks, or at farthest to the contours of the eyes and mouth. I have seen the bust of this extraordinary man (who, if he merit not a name too lavishly bestowed, that of *great*, is at least in the rank of the most distinguished geniuses), and I found the forehead of that bust much more expressive, more energetic, and more bony, than the greatest part of those under review; The Artist appears to have fixed his attention more on the height of the forehead, and the form in general, than on marking all the curves, all the prominences and angles.

Among the foreheads of the adjoining plate, there are certainly several which cannot belong to a great head, and are never to be found with eyes, a nose and a chin of the most energetic character. Observe, for example, No. 5. 20. and particularly 25. The foreheads most in harmony with the whole of the face would be, in my opinion, 16. and 19. though this last be too flat and too smooth.

The character of the eyes is in all these copies nearly the same; a look piercing and full of fire, but nothing gracious in it, nothing sublime. The eyes of faces 4. 5. and 6. are perhaps the least expressive: those of 1. 2. 13. announce most sense, force and genius; they likewise express an ardent desire of arriving at some discovery: those of 10. and 16. characterize the man of thought,

Prepossessing goodness, cordiality, good nature—these are qualities not to be found here: nothing invites to confidence, nothing encourages to self-oblivion.

We behold a personage greater, more energetic than we are; we feel our weakness in his presence, but without being ennobled by it:

it: whereas every being who is at once great and good, not only awakens in us a sense of our own weakness, but by a secret charm raises us above ourselves, and communicates to us something of his greatness. Not satisfied with admiring, we love; and so far from being overwhelmed under the weight of his superiority, our heart, elevated dilates and expands to the reception of delight. These faces are far from producing a similar effect: as you contemplate them, you feel an expectation, or rather an apprehension, of some satirical stroke, some galling piece of raillery; they humble self-love, and dash down the weak to the ground. Malignity is seated in all these lips: the curve — which recurs so frequently in the separating line of the mouth, is the seat of pleasantry, and one of the cyphers in the great alphabet of Physiognomies.

As to the noses, the 18. and 24. possess most truth and spirit; 19. and 26. have less of these than all the others; perhaps the 4. the 5. and the 13. present the character on the worst side.

Though we find not in any of these faces the expression of goodness of heart, of a noble simplicity, of an easy and indulgent humour, it is impossible however to deny, that there are in the writings of this extraordinary man, passages which, breathing real philanthropy, excite in us the most delightful emotions. Now what there is of truth in the writings or actions of a man, ought to be found also in his mind; and what passes in the mind should be traceable, in like manner, in the face which is the mirror of it. But these traits, these amiable movements are frequently so delicate, and, in faces which have in other respects a strong expression, they are so little perceptible in the neighbourhood of features strongly marked, that neither the crayon nor the graver is able to catch them: especially in the hand of an Artist who deals in caricatures.

I shall finish this Lecture by a passage from the Author already quoted at the beginning of the First Volume*.

* Voltaire—this Author who lived almost a century; who has ruled the age he lived in as a monarch; who is read, admired,

* Herder.

and

' and produced as an authority from Lisbon to Kamtschatka, from
 ' Nova Zembla to the Indies; light, easy, and adorned by the
 ' graces; giving to his ideas the most extensive range, presenting
 ' them under a thousand different forms, and skimming along a
 ' vast region covered with flowers; favoured by his language;
 ' and, more than all, born in a country and an age in which he
 ' could turn to account the commerce of the world, his predecessors
 ' and his rivals, the prevailing circumstances, prejudices and
 ' foibles of the times; nay, possessing sufficient address to make all
 ' the Sovereigns of Europe contribute to his glory—Voltaire, I say,
 ' what influence over his contemporaries has he exercised! what
 ' light has he shed around him! As a Writer, he is undoubtedly
 ' the first person of his age. But if he has preached toleration, and
 ' the pretended philosophy of humanity; if he has invited men to
 ' think for themselves; if he has painted under every amiable form
 ' the appearances at least of virtue—on the other hand, what indif-
 ' ference, what coldness, what uncertainty and scepticism has he
 ' not introduced! Are we great gainers by that superficial erudi-
 ' tion which acknowledges neither plan nor rule; by that philo-
 ' sophy which has not its foundation in morality and true humanity?
 ' It is well known what mighty cabals were formed for and against
 ' him; it is well known how widely his ideas differed from those
 ' of Rousseau. It is happy for the world, perhaps, that, opposed
 ' to each other, they both set up for Reformers. All that is
 ' thought and felt by a great genius, destined of fortune to pro-
 ' duce revolutions, cannot, without doubt, be measured by the
 ' common rule which governs every vulgar spirit. There are ex-
 ' ceptions of a superior species; and almost every thing remarkable
 ' in the world is produced by these exceptions. Straight lines
 ' proceed always in the same direction: they would leave every
 ' thing in the same place, if amidst the stars, which preserve a
 ' regular course, the Deity were not pleased to launch comets also,
 ' which in their eccentric course are liable to fall, but rise again so
 ' high, that the human eye is incapable of following them.'

LECTURE XI.

OF ANIMALS.

A.

THE Author of these Essays, never having made the Natural History of Animals a particular study, must leave to the Buffons and the Campers of this age, or the next, the task of thoroughly investigating this interesting branch of Physiognomy.

He will confine himself, therefore, to general reflections, and some particular remarks which may assist the Observer of Nature in making new discoveries, and by which he proposes in the mean while,

1. To confirm the universality of Physiognomical expression.
2. To exhibit a glimpse of some of the laws, after which Eternal Wisdom has formed animated beings.
3. To render still more evident, and more sensible, the prerogatives and dignity of Human Nature.

What

What an important point shall I have gained, if I am so happy as to succeed in the pursuit of this three-fold object, in what now follows!

B. GENERAL REFLECTIONS.

1. Nature always resembles herself: she acts not arbitrarily, and without regard to fixed laws. The same wisdom, and the same power, creates every thing, forms every thing, and produces every variety, after one and the same law, one and the same will. Either every thing is subject to order and law, or nothing is so.

2. Is it possible for any one not to perceive the differences which characterize the three kingdoms of Nature, as well with regard to internal powers, as in relation to external forms? The stone, and the metal, have much less internal vital force, and much less appearance of vital force put in motion, than a plant or a tree—these again much less than a living animal—and every stone, every metal, every plant, every tree, every species of animals, nay every individual, has, moreover, its particular measure of life and of moving force, as well as an exterior peculiar to itself, and which distinguishes it from every other.

3. There is provided then for the Mineralogist, a Physiognomy of Minerals; for the Botanist, a Physiognomy of Plants; for the Naturalist and the Huntsman, a Physiognomy of Animals.

4. What a proportional difference of force and form between the sea weed and the oak, the rush and the cedar, the violet and the sun-flower, the germander and the full blown rose! From the insect invisible to the naked eye, up to the elephant, is not the gradation of internal and external character perpetually in exact relation!

5. Run over the whole Kingdom of Nature with a rapid eye—
or confine yourself to a comparison of a few of her productions, no
matter

matter which—and you will find in all a confirmation of this truth, That there is a constant harmony between internal powers and external signs.

6. But if any one be destitute of this universal sense for the universal truth and language of Nature—let him instantly shut my book. He is utterly incapable of being convinced or instructed.

C. DETACHED THOUGHTS FROM ARISTOTLE'S TREATISE ON ANIMALS.

The Treatise of the great Aristotle on Physiognomies is, in my opinion, a very superficial and careless performance, replete with contradictions; and this is particularly applicable to his general observations. You find here and there, however, ideas worthy of being collected. In translating those which I present to the Reader, if the letter be sometimes dispensed with, the spirit of the original, at least, is carefully preserved.

‘ Among all the animated beings which exist, no one resembles, as to form, any other being from which it totally differs in respect of sensitive and active force: such a being would be a monster.

‘ Thus, for example, the Groom forms a judgment of horses, and the Huntsman of dogs, simply by the sight.

‘ Though there be no resemblance, properly so called, between man and animals, it is possible, nevertheless, that certain traits of the human face may suggest to us the idea of some animal.

‘ Soft hair is a mark of timidity; coarse and bristly, of courage. And this characteristic sign is one of those which are in common to man and animals. Of quadrupeds, the deer, the hare, and the sheep, which are considered as among the most timid, are particularly distinguished from others by the softness of their hair; while the shaggedness of that of the lion and the wild boar corresponds to the courage which constitutes their character. The

same observation is applicable to birds ; courage is the property of those whose plumage is rough, and the most timid kinds are plainly such as have a scanty and downy plumage. I quote as an example, the quail and the cock.

‘ It would be easy to apply these remarks to the human species. The inhabitants of the North are commonly bold and courageous, and their hair is coarse: those of the West are much more timid, and their hair is softer.

‘ The cry of animals the most courageous is simple, and produced without any apparent effort: that of timid animals is much shriller. Compare in this respect the lion, the ox, the dog who barks, the cock who crows his triumph—with the stag and the hare.

‘ Of all animals, the lion appears to have the most masculine character: his throat is large; his face square, without being too bony; his upper jaw projects not beyond the under, but is exactly fitted to it; his nose is rather clumsy than delicate; his eyes are neither too sunk nor too prominent; his forehead is square, somewhat flat in the middle, &c.

‘ Those who have a thick and short neck are naturally choleric—and are analogous to the enraged bull; such as have a neck small, delicate, and long, are timid like the stag.

‘ Those whose lips are thick and firm, and whose upper lip covers the under, are changelings—and have analogy to the monkey and the ass.—Nothing can be more pitiful and vague than this decision. It would still be vague, but have a greater foundation in truth, were it thus expressed: ‘ An under lip soft and thin, and projecting beyond the upper, denotes imbecillity.’

‘ Those who have the point of the nose hard and firm, are not capable of much application, and like only slight labour—in which they resemble the heifer and the ox.—This is perfectly insufferable: on the contrary, it is in those, and their number is but small, which have the point of the nose firm, that you find indefatigable activity and perseverance.

Here

Here I put an end to these extracts. The Physiognomical remarks themselves, as well as the pretended analogies, are for the most part false, and carelessly committed to writing without being dictated by the spirit of observation.

D. OBSERVATIONS BY A FRIEND OF THE AUTHOR.

‘ Every animal possesses an essential quality which distinguishes it from another. In the same way one species differs from another, not by the structure only; the variety consists also in the difference of the leading character in each. This is manifested by a particular form, by the visible structure of the body. Every species has a character, as well as a form peculiar to itself.

‘ May it not be inferred now from analogy, that every one of the principal qualities of the soul must have its expression in a particular form of body—just as every leading quality of animals is manifested in the combined form which is peculiar to them ?

This leading character, common to a whole species of animals, preserves itself such as Nature produced it: it is not changed by accessory qualities, and art is incapable of concealing it: in one word, the primitive fund of the character is as little liable to change as the form.

May it not then be said with confidence, ‘ Does not such a form express only such a principal character ?’—It will remain afterwards to be examined, if this rule be applicable to man; if the form which indicates the essential quality of an animal, indicate also the essential quality of the man; it being understood that the expression would then be more delicate, perhaps more concealed, more complex.

‘ To determine this question satisfactorily, and then to point out the proper mode of application, would be gaining an important point.

But it is evident that the human mind is not limited to a single peculiar quality : it is a world of combined faculties, which cross and eclipse each other.

If every quality then be designed by a particular form, many different faculties united must suppose quite as many different forms : and these forms, blended in the composition of an harmonious whole, are of consequence not so easily to be deciphered.

SCULLS OF ANIMALS.

The generic difference between man and animals is obviously manifested in the bony system.

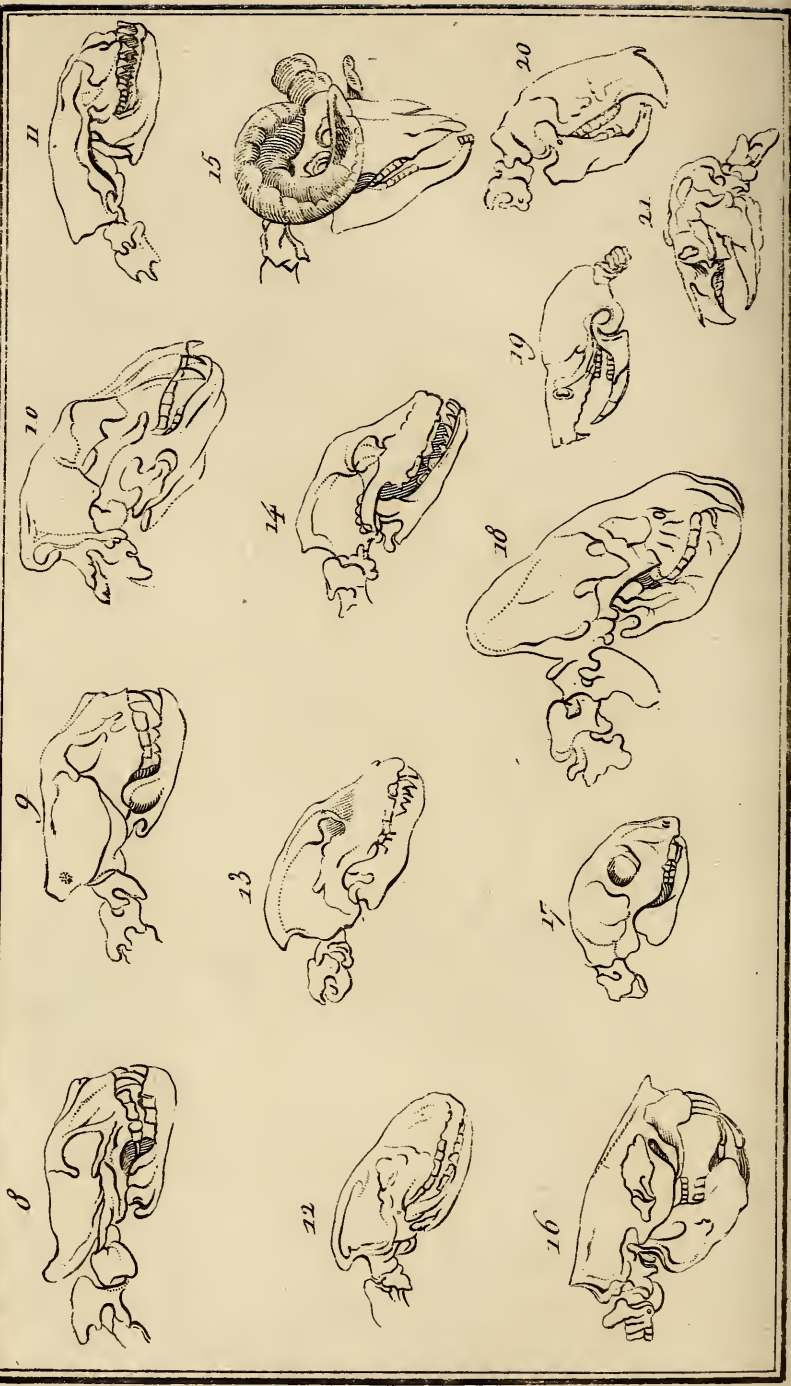
The head of man rests on the back bone—and the structure of the body is such, that it serves as a pillar to support the arch which covers it. Into what a stately dome rises the scull, that reservoir of the brain, which occupies the greatest part of the head ! And in the human face, the seat of so many kinds of feeling, how distinguished is the eye, the most expressive of all the organs, whether its placid look accompanies the graceful motion of the cheeks, or its threatening glance denotes the impetuosity of anger : or, finally, when it expresses any of the intermediate shades between these two extremes ?

Contrast, now, this structure of the human body with that of animals. In these, the head is as it were only affixed to the back bone : the brain, the prolongation of the marrow which it contains, has no greater extent than is necessary for the action of the vital spirits, for the direction of a being merely sensual, and which exists only for the present. For though it cannot be denied that animals have memory, and that they are even capable of making a deliberate choice, it appears nevertheless, that the former is more dependent on the senses than the other intellectual faculties ; and as to the latter, it is determined by the call of the moment, from
the



35. 6m. July





the impressiion, fainter or more powerful, occasioned by sensible objects.

The difference of skulls, which is the indication of the determinate character of animals, furnishes the most evident proof, 'That the bony system is at once the basis of the conformation, and the measure of the faculties.' It is after the bones, or rather it is with them, that the moveable parts form themselves, and their play is subordinate to the solid parts.

F. SCULLS OF ANIMALS.—*See the Plates.*

I.

The character of tame animals, such as beasts of burden and those of pasture, is marked by long and irregular lines, at first straight and parallel, then bending inward. Such are 1. the horse, 3. the ass, 5. the stag, 6. the hog, 7. the camel.

The structure of these heads seems to indicate no other end of existence, but repose and peaceful enjoyment. In 1. and 3. the curved line extending from the bone of the eye to the nostril, is the indication of patience.

In 6. a line at first straight, which imperceptibly bends inwards, and suddenly resumes its first direction, denotes obstinacy.

Observe, that in all these heads the under jaw is very thick and broad; it is evidently the seat of that instinct which disposes to chew and ruminate.

4. The skull of the ox indicates patience, resistance, slowness of motion, coarseness of appetite.

15. That

15. That of the bull presents the idea of obstinate resistance, of an instinct which disposes to repel.

II.

The form of animals which are voracious without being fierce, the rat species, which I should be tempted to denominate the thievish species, is likewise very expressive. I shall produce only two examples of it: 16. the beaver, and 19. the great field mouse.

These lines lightly bent and arched, these unequal surfaces, these points, and that delicacy, characterize an animal which easily discovers sensible objects, and is prompt to seize them: they are expressive of desire and fear, and the quality which must naturally result from this mixture, cunning. The under jaw usually of no great strength, the fore-teeth bent into a point, are sufficient to bruise inanimate substances of which the animal may have laid hold—but possess not strength enough to seize or destroy a living creature capable of resistance.

III.

12. The fox, though ranked with beasts of prey, has some affinity to the species of which we have just been speaking; he is weak, compared to other animals of his own class. The declination of the line from the scull to the nose; the under jaw almost parallel to that line, would give to a form thus combined a certain degree of weakness, or at least would render it not greatly expressive, did not the pointed teeth indicate a small degree of ferociousness in the separation of the two jaws.

13. The form of the dog marks at once a greater degree of firmness, though it be in other respects ordinary enough, and feebly significant—(The expression is faulty: every thing in Nature is significant; mean and middling forms as well as the most distinguished;

guished; but the expression of the first is not so striking: what therefore I call feebly significant, I mean, is only less striking than some other forms.) The fall of the scull from the bone of the eye indicates, if I may use the expression, subjection to the dominion of the senses. The throat is rather adapted to moderate, than to gluttonous or ferocious appetite---though the dog in truth has some disposition to ferociousness and gluttony. I think there is perceptible here, especially in the bone of the eye, and its relation to the nose, a certain expression of honesty and fidelity.

14. The difference between the dog and the wolf is very slight, yet very perceptible. In this last, the concavity of the crown of the head, the convexity above the bone of the eye, the straight lines which thence descend down to the nose, are plain indications of a greater degree of violence. The under jaw in particular is impressed with the character of cruelty.

10. This impress is likewise found in the jaw of the bear; but here the jaw is broader, and announces more firmness and resistance.

8. In the tiger, the pointed form of the hind-head and the breadth of the fore-head are indications of a singular promptitude. Mark how different its structure from that of beasts of burthen and pasture! observe that lever which covers the extremity of the nape of the neck, and fortifies it; that flattened arch, the seat of quick perception and gluttonous ferocity; that broad snout so full of energy; that throat, a vaulted abyss, prompt to seize, to tear, to swallow up.

9. It is to be regretted, that the lion is not more accurately designed, (but in Buffon himself, from whom these copies have been taken, the scull of the lion is the least correct of all.) Yet how remarkable, even as it is here, the lengthened and obtuse form of the hind-head! Its arch is not destitute of dignity; the fall of the bone of the snout is rapid and energetical; the forehead is compact, and announces energy, calmness, and strength. Had we the originals before us, it would be an interesting employment to
compare

compare this part in detail with the head of the tiger. The difference, apparently slight, is nevertheless essential.

17. The character of the cat may be defined in two words---attention and daintiness.

Of these skulls, No. 2. the elephant, is the most remarkable. In the crown and hind-head, as well as in the fore-head, what a natural and just expression of prudence, energy, and delicacy!

11. The otter, a deformed head, visibly intended for gluttony.

16. Among these skulls, there is not one whose contour is so horizontal, and presents so few angles, as that of the beaver. These long teeth, which meet in form of an arch, indicate goodness blended with weakness.

20. The porcupine has a slight resemblance to the beaver in the upper part of the contour, but there is no kind of relation in the arrangement of their teeth.

18. The hyena greatly differs from the other forms, especially in the hind-head. The knot in which it terminates, indicates the highest degree of obstinacy and inflexibility. You would discover, on examining the line which parts the muzzle of the living hyena, the character or mark of inexorable cruelty.

Facing are two masks expressive of an infernal grin, of an atrocious malignity---monsters who delight in the wretchedness of others.

G.

1. Animals differ from one another by the form, by the structure of the bones and the outlines, as well as by the character.

From the weakest of winged insects up to the towering eagle, from the worm which crawls under our feet up to the elephant, up to the formidable lion, you every where discover a gradation of physiognomical expression. It would be ridiculous to ascribe to
the

the worm the power of the rattlesnake, and to the butterfly the force of the eagle. To suppose that the lamb could possess the vigour of the lion, would border on insanity. Were they to be shewn to us for the first time, were we destitute of all acquaintance with them, and ignorant of the names which particularize them, would it be possible to resist the impressions they must make upon us, and refrain from ascribing to the one courage and strength, to the other weakness and patience?

2. Among animals in general, Which are the weakest? or, rather, Which are farthest removed from the human species, and are least susceptible of our ideas and sensations; or even farthest from having the appearance only of these ideas and these sensations? Most assuredly those which have the least external resemblance to man. To be convinced of this, run over in idea the different species of the animal kingdom, from the smallest insect up to the ape, up to the lion, up to the elephant. In order to simplify and facilitate the comparison, let it be confined to the form of the heads; those, for instance, of the craw-fish and the elephant, those of the elephant and of man, &c.

3. It would be, by the bye, a labour well worthy of a genius which should unite the talents of a Buffon, a Camper, and a Euler, to calculate and determine the forms of heads according to the principles of physics and mathematics; and, what will one day infallibly happen, to demonstrate, that every animal, that every species of animals, has allotted to it certain lines which are fixed and invariable; that amidst the infinite number and variety of merely animal lines, there is not a single one which does not interiorly and essentially differ from the lines attributed to the human form—lines altogether singular in their kind.

H. RESEMBLANCE BETWEEN MAN AND ANIMALS.

Porta, next to Aristotle, is the person who has insisted most on the resemblance of man to animals; it is he who has given cur-

rency to this idea—‘That animal physionomies, if exactly determined, might furnish certain rules, applicable to the human physionomy;’ and no one, that I know of, before him, has endeavoured to establish this assertion on theoretical principles, or taken the trouble to state a parallel between the heads of men and animals. Undoubtedly, no proposition is more certain than this—‘The resemblance of forms supposes a resemblance of characters;’ it is not necessary, however, that the copies should have more resemblance to one another, than the originals of them have in Nature. It is my opinion, that Porta, hurried away by his imagination, has committed frequent mistakes in this respect, believing he perceived resemblances which no one but himself could discover. Is there, for example, between his hound and Plato any analogy capable of affording information to a cool observer, or of conducting him to solid conclusions?

It is still more singular, that he should have stated a comparison between the heads of birds and the human head. In this case, at least, he ought to have had them designed with more correctness and truth; then, instead of dwelling on fanciful and trifling resemblances, to have pointed out their prodigious dissimilitude, and to have deduced from such comparison the principles of the difference of their characters, or some other general proposition.

Thus the great fault to be found with Porta is, his having found resemblances where there are none, and having frequently overlooked those that are obvious and striking. He speaks very little of the ape, of the horse, and the elephant; or, at least, did not understand how to accommodate to his purpose the contours of their profiles and faces; and yet these are the animals which have the greatest relation to the human species.

I shall content myself, at present, with giving a single example:

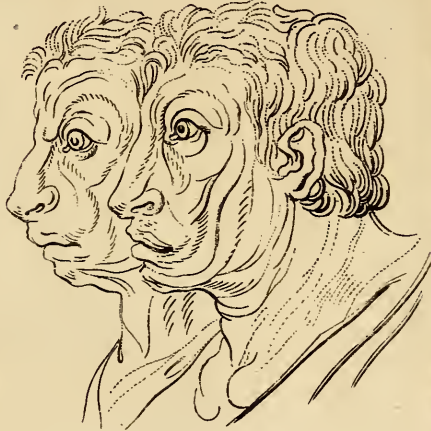
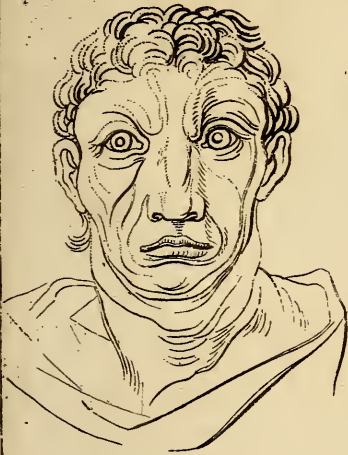
THREE CARICATURES OF MEN FORCED INTO A RESEMBLANCE
OF THE OX.—*See the Plate.*

Gross brutality, rudeness, force, stupidity, inflexible obstinacy, with a total want of tenderness and sensibility; such are the characters portrayed in the form and features of these caricatures.

Among



Atrocious malignity. *p.98. Vol.II.*



Three caricatures of Men forced into a Resemblance of the Ox.

Among a thousand millions of men, are there two who resemble the brute to such a degree? Nay, supposing there existed a single one, how superior would he still be to the ox, even independently of the forehead, the nose, the chin, and the hind-head!

The mouth of the first profile is by far too much of the human kind, to be found in connexion with that ox's eye so horribly exaggerated.

K. PARTICULAR OBSERVATIONS ON SOME ANIMALS.

There are few animals whose forehead rises so high above the eyes as that of the dog; but the superiority he appears to gain from the form of the forehead, he loses by that of the nose, which is animal in a very high degree, discovering all the physiognomical marks of scent (man too expands his nostrils in the act of smelling); as also by the distance which separates the snout from the nose, and by the diminution, or rather nothingness, of the chin.

Whether the hanging ears of the dog be a character of servitude, I shall not undertake to determine: it is so, at least, in the opinion of M. de Buffon, who has reasoned excellently on the physiognomies of animals.

The camel and the dromedary are allied to the horse, the sheep, and the ass; but they totally want the dignity of the first: they seem to have some relation likewise to the monkey, at least from the nose.

Their mouth, different from that of draught-animals, is not formed to suffer the bit and the bridle; the place reserved for the last of these is found distinctly marked between the eyes and the nose. All this part of the head exhibits no indication of courage and audacity. Nothing in their monkey-nostrils characterizes the spirited neighing of the horse, nor the threatening noise of the bel-

lowing ox. The jaws are too feeble to be voracious. The eyes express only the patience of a beast of burden.

The bear expresses ferociousness, fury, the power of rending in pieces : fond of the savage desert, he flies the commerce of mankind.

The sloth, or sluggard : the most indolent, the most limited, the most contemptibly wretched of animals, is also of a very imperfect form. The highest degree of impotency and listlessness is marked in the outline of the head, of the body, and of the feet. These last, destitute of soles, have not even toes capable of moving separately ; they consist only of two or three claws of an excessive length bent inward, and which all move together. In short, it is impossible to figure an animal more sluggish, more stupid, or more heedless of every thing that concerns it.

But now let us consider its physiognomy. Is there one more expressive, more analogous to this character ? Could it possibly have been more dull, or indicate a higher degree of indolence and stupidity ?

Who perceives not in the wild-boar a savage animal, totally destitute of dignity, coarse, heavy, and voracious ; and in the badger, an ignoble creature, given to mistrust, mischievous, and a glutton ?

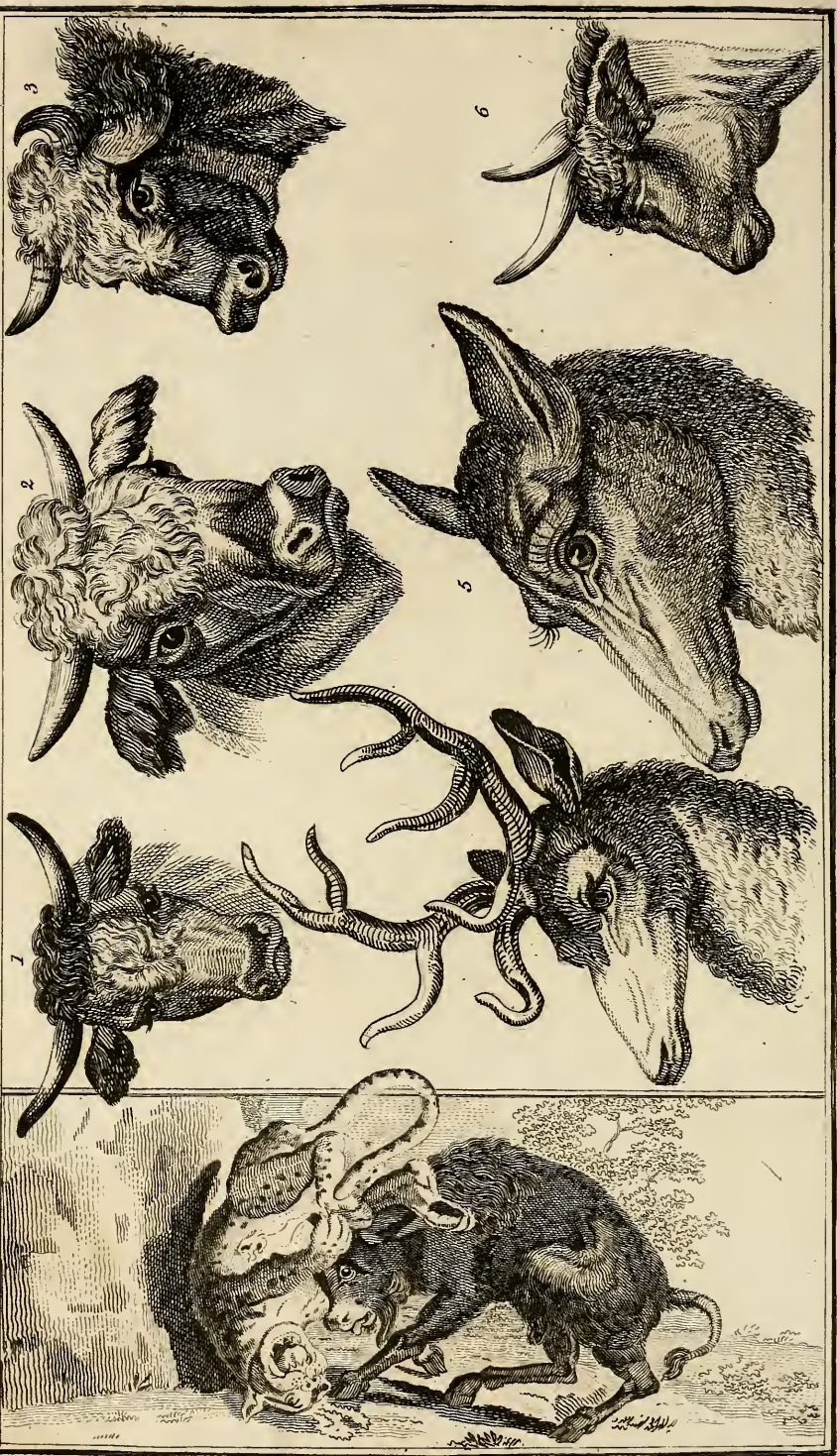
The profile of the lion is very remarkable, especially in the contour of the forehead and nose. Take notice of that angle, approaching to a right one, formed by the exterior line bending from the nose to the under jaw.

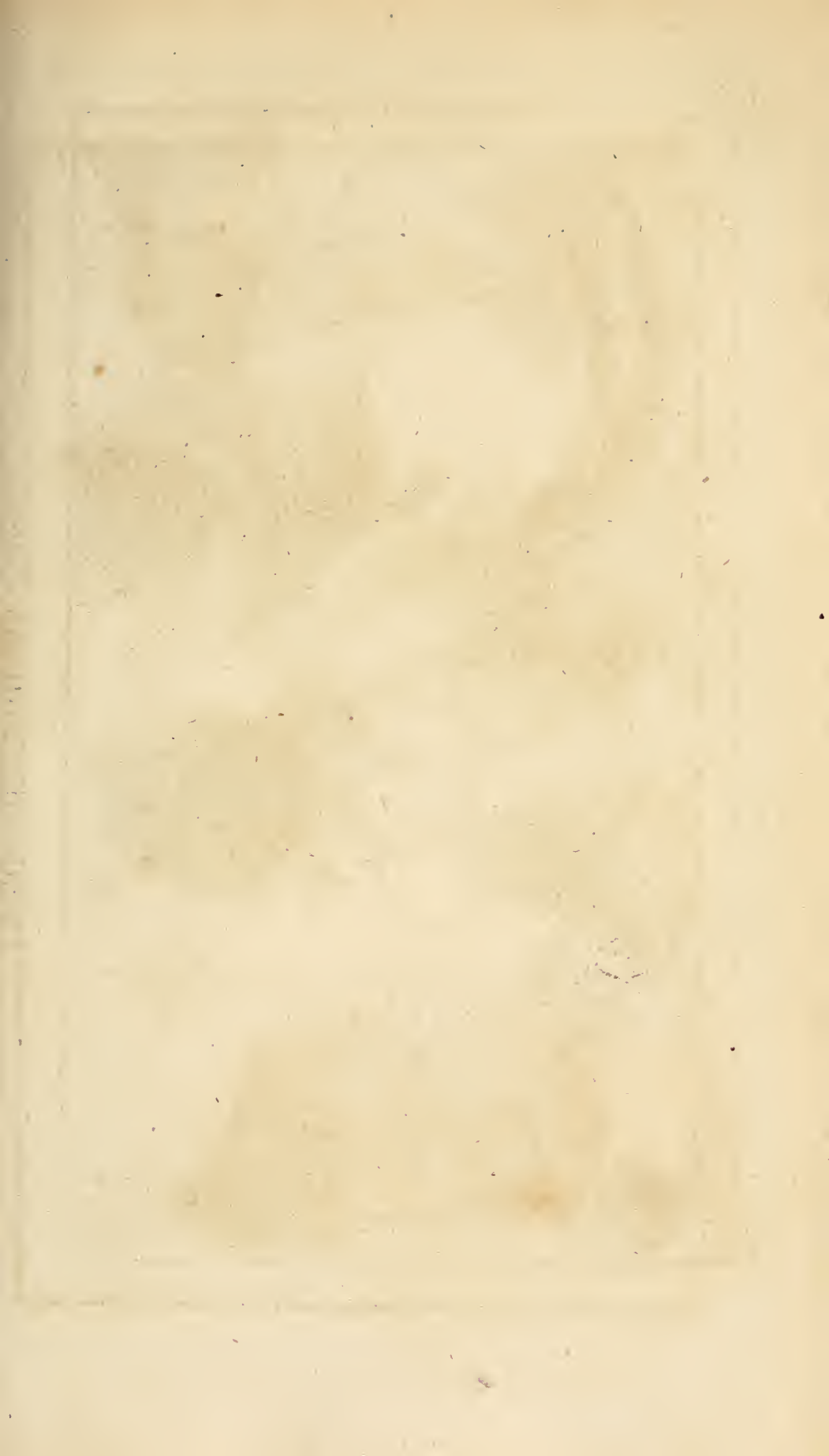
A man who in the forehead and nose should resemble the profile of the lion, most certainly would not be an ordinary person ; but I am doubtful, whether that character can be completely found in a human face.

Indeed the lion's nose is not so prominent as that of man ; but it is much more so than those of other quadrupeds.

Barrow sculp.

Heads of Animals Plate I.







Barlow sculp.

The strength and arrogance of the king of animals are clearly expressed in the arched form of the nose, in its breadth and parallelism, and lastly in the angle, nearly a right one, formed by the contours of the eye-lids with the sides of the nose.

What an expression of perfidy! what sanguinary rage! are expressed in the eyes and muzzle of the tiger. The head of a victorious tiger furnishes the emblem of the Devil triumphing over a vanquished saint.

Cats are tigers in miniature, tamed by a domestic education: with less strength, their character is not much better. They are, with respect to birds and mice, what the tiger is to sheep; and they even surpass him in cruelty, from the delight they take in prolonging the sufferings of their victim.

REPRESENTATION OF A BUFFALO'S ENGAGEMENT WITH A TIGER.—*See the Plate.*



The hideous figure of the buffalo indicates that brutal instinct, which prompts him to push, and throw down.

L. HEADS OF DIFFERENT ANIMALS.—*See the Plates.*

Every new Plate I produce, every animal species particularly considered, is a fresh proof and confirmation, 'That all Nature is truth and revelation.'

Provided I were not to say a single syllable respecting the opposite print, it would speak for itself.

The head of the cow, and that of the ox 1, 2, 3, 6. indicate animals stupid, thoughtless, obstinate in resistance. The expression of these qualities is discovered particularly in the distance of the eyes,

eyes, in their oblique position , and consequently in the shocking space which separates them; likewise in the nostrils, and more distinctly still in the line which the muzzle forms .

The bull 2, and 3, seems already to distinguish himself by a courage more masculine, an eye more lively, and a more haughty forehead.

4. The stag in the vigour of his age.

5. The hind.

Both of these discover acuteness of scent and hearing, and bear the impress of agility, of attention, of a gentle and peaceable innocence. The point of the corner of the eye is in general the indication of a delicate sense of hearing, of an ear on the watch.

Gluttony, timidity, are apparent in the hare 7, and 9.

In the bouquetin 8, a prodigious force of sinew to support his enormous load of horns; the bone of the eye, though extremely hard, possesses however something of delicacy: the teeth are much less formidable than those of the wolf 12.

You see somewhat more of dignity, of timidity, and of delicacy, in the chamois 10.

There is something little and weak, but at the same time an expression of violence, in the fox 11.

Is it possible not to discover in the wolf 12, a character ferocious, passionate, treacherous, and sanguinary?

Likewise, is it possible not to discover in the weazel 13, agility and cunning?

In the lynx 14, you perceive a sanguinary animal watching his prey; and in the pliancy of the skin of his forehead the celerity of



Barlow sculp


Six Heads of Animals.

of his motions: the line  which his mouth forms, is the expression of cruelty.

The beaver 15, and 16, has much less energy: his teeth, too weak to tear, are but the more adapted for gnawing.

M. SIX HEADS OF ANIMALS.—*See the Plate.*

It is necessary to premise to my readers, that, in examining the heads of animals, particular attention must be paid to the proportion and to the arch of the forehead; to the position and contour of the eyes, to the distance which separates them: but, above all, to the line of the mouth.

You may observe most distinctly in the lynx of the opposite print, the characteristic fury which prompts to bite .

The same character, though weakened, is observable in the fox when viewed in front; while in the dog this line has something less harsh, and more analogous to his fidelity.

Take notice in profile 5, the enormous size of the mouth, and the acute angle formed by the eye and the corner of the mouth with the extended point of the snout.

LECTURE XII.

THE PRECEDING SUBJECT CONTINUED.

N. FIVE HEADS OF ANIMALS.—*See the Plate.*

1, 2. Lasciviousness, stupid and timorous gluttony. How opposite, in every sense, is this form to the profile of man, to his erect and majestic form!

3. The goat seems to be a kind of caricature of the sheep, and methinks I see in him the emblem of avarice. A character of meanness seems to penetrate through the whole taken together, and every part separately considered.

4. From the ear down to the extremity of the snout, the expression of meanness; intemperate sensuality in the base of the snout; falsehood in the eye; malignity in the muzzle.

This ass's head, though the form be heavy and slovenly, is represented far too advantageously in the opposite engraving, on account of the vivacity and of the contour which is given to the eye; but the mouth faithfully traces the expression of dulness and obstinacy.



Barlow sculp



O. FIVE HEADS OF ANIMALS.—*See the Plate.*

1. Pacific and timid, he is on the watch.
2. An animal envious, spiteful, voracious and malignant, and seemingly on the look-out.
3. An indolent animal, whose faculties are very contracted, and which has no approximation to the firm, bold, calm, active and collected character which distinguishes head 4.

The profile underneath exhibits the eager and murderous look of an animal which has fixed upon its victim.

P. TIGERS AND LIONS.—*See the Plate.*

The two profiles of the tiger 1, and of the lion 3, have a much greater analogy with our species than a hundred other profiles of animals; and this relation is particularly apparent in forehead 1. Notwithstanding which, what a difference must eternally subsist between them! The most oblique and reclined of all human profiles will always approach much nearer to a perpendicular than the profile of the tiger or lion.

Eyes red and globular, whose corners are prominent and lengthened, a large and flat nose, the immediate connexion there is between the nose and the throat, and particularly the line of the latter, all bear an animal and ferocious character.

You will observe, that the dignity of the king of animals consists principally in this, that his *face*, if the expression may be allowed, is more distinctly marked and more complete than that of other quadrupeds. When you view him in front, you immedi-

ately discover an analogy between the forehead and chin. The hair which covers the head falls in ringlets on both sides.

The head of the sheep rounded a top presents nothing striking, nothing lively and penetrating. The under jaw does not rise like that of the lion. There is no trace of ferociousness or cruelty in the arrangement and in the form of the teeth.

Q. ELEPHANTS.—*See the Plate.*

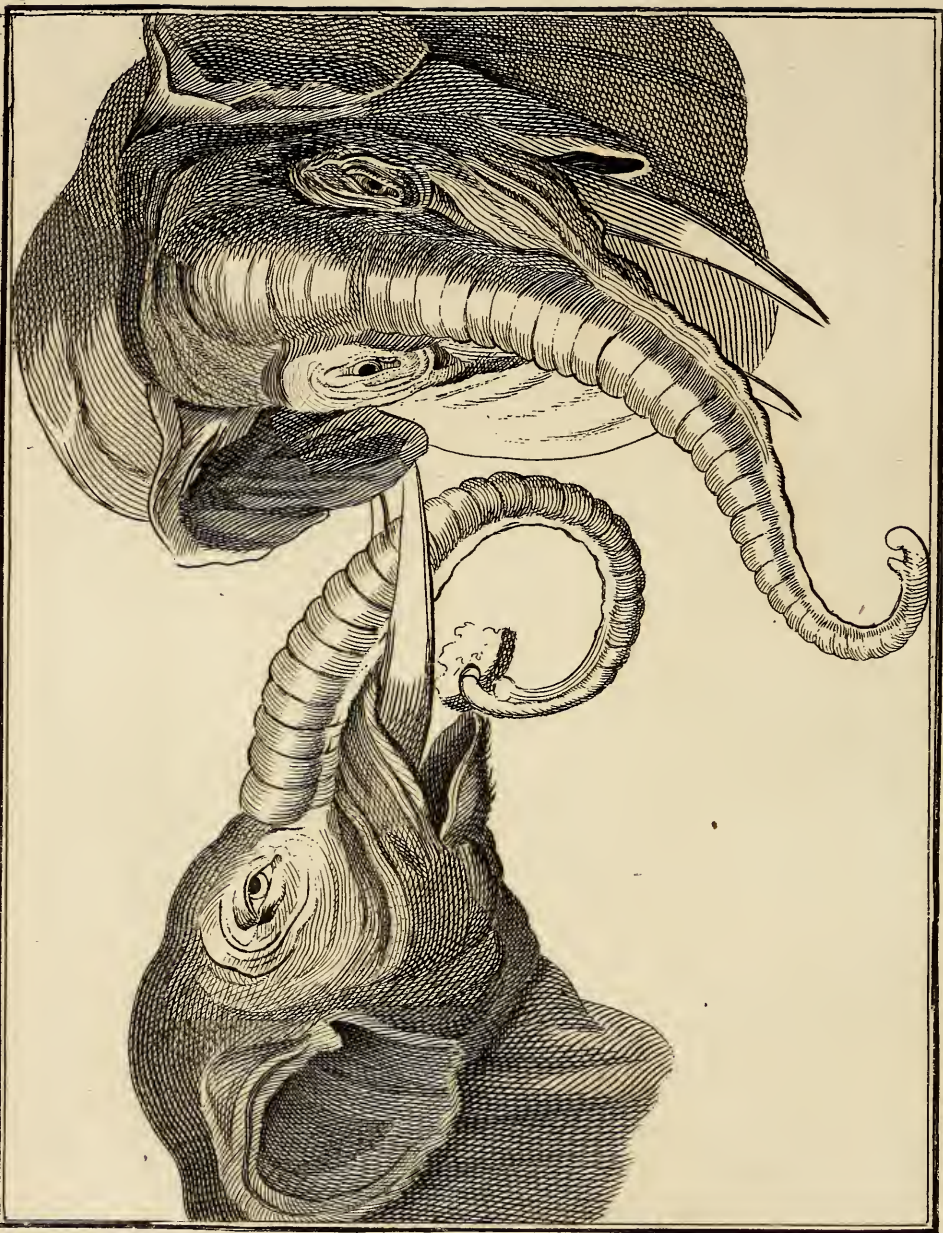
The violence of the elephant's character is declared in the quantity and size of his bones; and the round and arched form of these indicate cunning: his huge mass of flesh denotes his gentleness; the flexibility of the proboscis, his prudence and address; the breadth and vaulted form of the forehead, his retentive memory.

Take notice of the outline of the forehead from *a* to *b*, and you will discover that it approaches to the outline of the human more than that of any other animal; nevertheless, its situation with relation to the eye and the mouth constitutes an essential difference from the human forehead; for this last forms in most instances a right angle, more or less regular, with the axis of the eye and the line of the mouth.

Observe that eye terminated in a point, and particularly the eye of No. 2, how clearly is the character of craft discernible in it! especially if you compare it with the eye of a fish.

Now, supposing the eye to be shut, consider the proportion of the mouth and the extension of its profile, and determine, as well as you can, the angle which it would form with the corner of the eye No. 1.

That large ear, open and smooth, soft and flexible, may likewise, with an appearance of probability, be extremely significant; but it is not for me to determine it.



R. PHYSIOGNOMY OF HORSES CONSIDERED.

‘ Hast thou given the horse strength? Hast thou clothed his neck with thunder? Canst thou make him afraid as a grasshopper? The glory of his nostrils is terrible. He paweth in the valley, and rejoiceth in his strength: he goeth on to meet the armed men. He mocketh at fear, and is not affrighted; neither turneth he his back from the sword. The quiver rattleth against him, the glittering spear, and the shield. He swalloweth the ground with fierceness and rage; neither believeth he that it is the sound of the trumpet. He saith among the trumpets, ha, ha; and he smelleth the battle afar off, the thunder of the captains, and the shouting!’

In horses I am by no means a connoisseur, yet am I struck with the difference of their physiognomies; and find nearly as great a variety in them, as in the human species. The horse is, therefore, an interesting object to the physiognomist, since his physiognomy, at least in profile, is one of the most strongly marked, the most expressive, and the most characteristic, to be found among animals.

‘ Of all animals, the horse is the one which, with height of stature, possesses the finest proportion and the greatest elegance in the parts of his body; for, on comparing him with such as are immediately above or below him, it will appear that the ass is ill made, that the lion’s head is too large, that the legs of the ox are too slender and too short for the size of his body, that the camel is deformed, and that the larger animals, the rhinoceros and the elephant, are, if I may be allowed the expression, only formless masses.’

You will scarcely find any other animal whose physiognomy is so generally felt, so clearly marked, so speaking, as that of a fine horse.

Is it credible, then, that He who has established a harmony so perfect in the organization of a being, which, compared to man, is destitute of intelligence, should have permitted, in man, his own image, a manifest contradiction between the exterior and the interior?

SIX HORSES' HEADS.—*See the Plate.*

There is not one of these forms perfect, neither is there any one of them entirely mean.

a. His look has something of falshood in it; the arch of the bone of the nose has an indication of malignity, the under jaw that of indolence.

b. Possesses more of vigour and passion, less indolence and falshood.

c. More vigorous, perhaps less passionate than b, he has likewise less dignity with more energy.

d. According to the rules of physiognomy and of pathognomy, he is of a very fiery character. The disposition of this character is, I think, visibly marked in the outline of the head, and in the arch of the bone of the nose. To a horse of this form it belongs only to rear and pant, as this one has the appearance of doing.

e. What a contrast is this to the preceding heads! nevertheless, it is not one of the weakest.

f. This possesses still more weakness; it is the head of a sluggish and indolent horse. Every thing in it is more relaxed, more depressed.





FIVE HORSES HEADS.—*See the Plate.*

The three uppermost heads announce much more firmness, energy, and courage, than the two below. In truth, they have too much fire to be completely great, but they have nothing of the falshood and feebleness of the others.

The bone of the nose, its breadth, and its profile, the contour, so full and so strongly marked, of these large expanded eyes, their perfect harmony with the nostrils—all these traits are, in man, and in the horse, characteristic signs of energy and valour.

Also, in like manner, every arched concavity of the profile which is but feebly marked, always announces the want of courage, or an inferior degree of courage to what is to be expected from a well marked convexity, unless, however, it be too violently prominent.

S. A FEW REMARKS ON BIRDS.

Nature, the friend of truth, manifests herself still as such in the formation of birds.

Compared with other creatures, or with one another only, they have each one a distinctive character. Their structure is, in all respects, lighter than that of quadrupeds; their neck is more flexible, the head smaller, they have a pointed bill instead of a mouth, and their clothing is richer and more elegant.

In the view of rendering truths already known at least still more evident, and of being able to refer the reader to them hereafter, we here insert some heads of birds, tolerably well designed.

The

The variety of their character is beyond a doubt; the point now to be determined is, whether their physiognomies differ as much as their characters.

The majestic eagle sweeps along with daring flight, braves the rays of the unclouded sun, soars to the highest region of the atmosphere: from thence his piercing eye commands a vast expanse, and descends from a-far, in the profundity of the valley, perched upon the tree, or hovering in the air, the victim he has marked as his prey; he darts upon it like lightning, seizes it with his irresistible talons, and, exulting in his victory, transports it to the retired rock, or deserted plain, tears it in pieces and devours it.

Is it possible to look upon him, without discerning, in his external form, the supreme force, the energetic springs, the fiery rage of this formidable ravisher? Has not his sparkling eye all the fire of a flash of lightning? Who but he dares fix a steady look on the dazzling orb of day? Examine every eye, down to that of the mole, where will you find that penetrating, firm, and rapid glance, which seizes the whole horizon at once? Where find such a relation between eyes and the light?

How accurate, how expressive the language of Nature, to those who will hearken to her voice!

However, in the instance before us, this truth of expression appears not only in that look of fire; it resides likewise in the contour of the crown of the head, and the wrinkles of the forehead, which denote vehemence and courage.

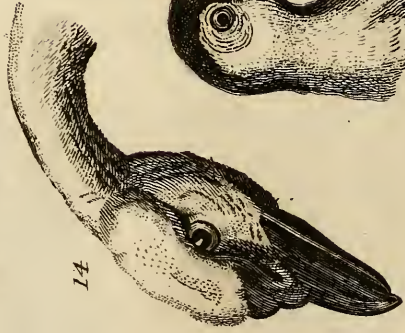
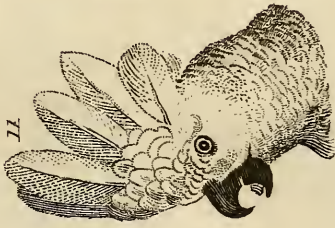
Lastly, the expression is farther discoverable in the form of that crooked beak, short and arched, so firm, so adapted to the act of seizing, and so evidently significant of courage and strength.

Observe the drawings 1, 2, 4, and 6, of the annexed Plates, particularly the last, and you will perceive in the line of the bill, and in the eye, the sign of eagerness watching for its prey, if I may be so allowed to express myself.



Barlow Sculp.

Heads of Birds. Plate I



Barlow, Sculp.

Heads of Birds. Plate II.

In the long neck and bill of the vulture, fig. 3, there is perceptible a greater degree of suppleness, but at the same time somewhat less of dignity. The crown of the head is much flatter.

We discover a bird of prey still more ignoble, weaker, and more timid, in the owl, fig. 5, and fig. 8. You have only to compare the beaks to determine this.

On viewing the sharp pointed bill of the English cock, fig. 9, and fig. 10, it is impossible to doubt, that his strength is inferior to that of the eagle. Besides, he is more presumptuous, more haughty, more jealous; and, perhaps, more passionate.

What strength of phyisionomy in the cassowary, fig. 7. An expression of harshness and impetuosity; a total want of dignity, of sense, and sensibility; weakness blended with presumption.

In the parrot, fig. 11, and fig. 12, the affectation of strength, keenness, and a disposition to prattle.

The pigeon, fig. 13 (at least in one of the two), possesses humble and gentle timidity; the other is keen to a certain degree.

The swan, fig. 14, has more dignity than the goose, less strength than the eagle, less tenderness than the dove, more flexibility than the ostrich.

In the little prominent eyes of the polyphemus of Brasil, fig. 15, it is impossible not to discern in the form of the scull, and in the disproportion between the head and the bill, a want of courage and of sensibility.

The wild duck, fig. 16, has an air more ferocious than the swan; but how far short is he of the strength and firmness of the eagle!

In the small head of the pelican, fig. 17, in his small eyes and long beak, you find neither the vindictive look of the wild duck,

nor the good nature of the dove. This form possesses neither simplicity nor dignity.

HEAD OF AN OSTRICH.—*See the Plate.*

The ostrich, the Saturn of birds, which is capable of digesting iron, and of grinding glass to powder, knows not what compassion means.

If undulated lines express in general more flexibility than lines straight and regular, reasoning from analogy, this long line which separates the firm beak of the ostrich, and seems to be drawn by a rule, must denote harshness and inflexibility. How distant the relation between that line and the eye, from that which subsists between the eye and the mouth in the human face!

THE WOLF AND THE LAMB OF THE FEATHERED RACE.

See the Plate.

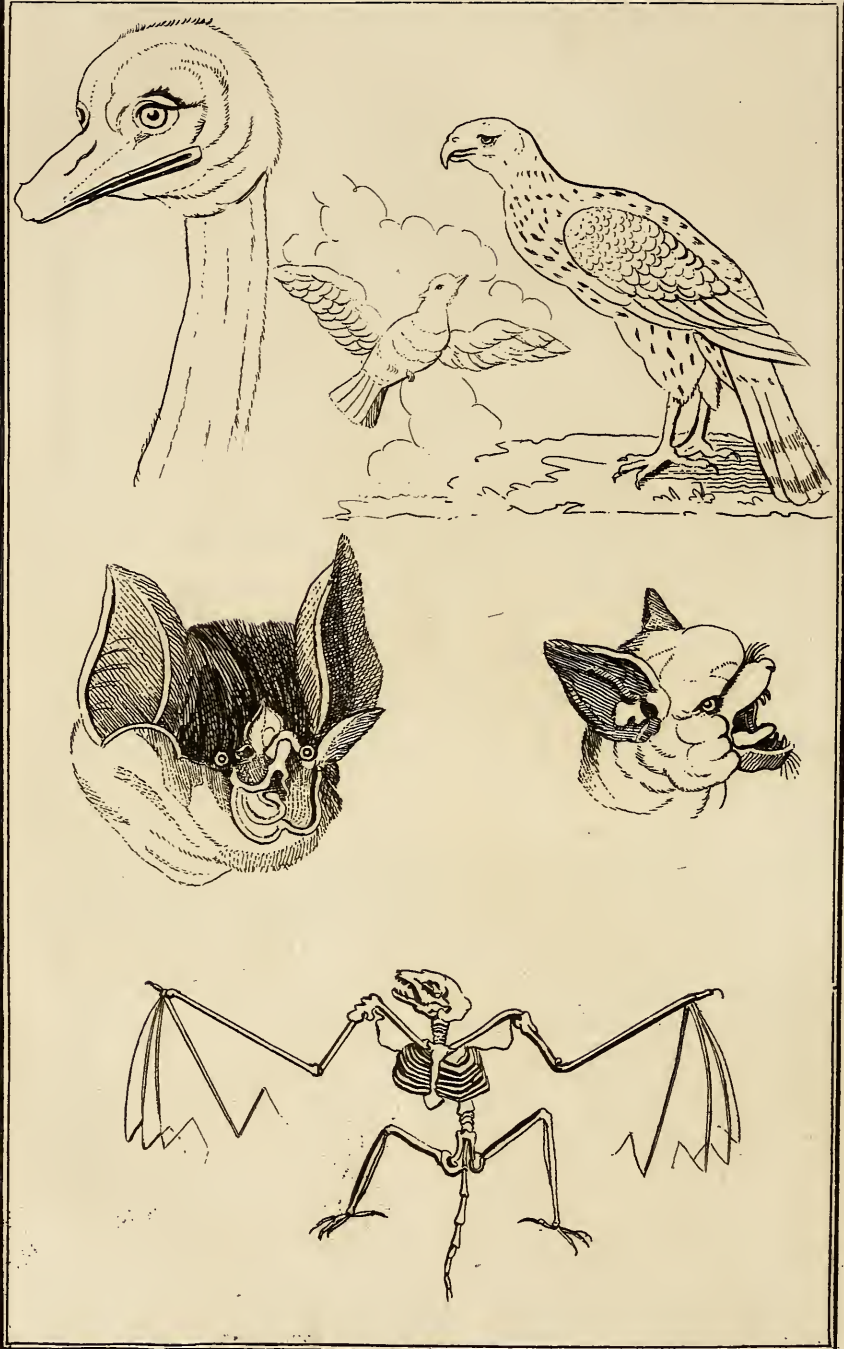
In the annexed Plate, I have brought together the wolf and the lamb of the feathered race.

Hitherto the one has been a terror to the other; but—smile at it if you please—the period will arrive, when every being shall be ennobled, when all shall return to the ancient peace of Paradise, and all creatures under forms infinitely varied, but perfectly harmonized, shall with one accord raise a song of praise to the God of Reconciliation.

HEADS OF TWO BATS, AND A SKELETON.—*See the Plate.*

1. The horse-shoe.

2. The



2. The common bat.

They are expressive of violent passion, but confined to very narrow bounds, an ignoble passion which shuns the light. These little eyes, concealed and sunk, the large ears, erect and fearful, these small teeth, sharp and pointed; have, I think, the impress of a passion ardent, mean, malicious, and concentrated.

The skeleton of this animal indicates much flexibility and lightness. The tail, and the extremity of the wings, characterize its malevolence.

T. HEADS OF FISHES.—See the Plate.

The expression is ever proportioned to the *quantum* of internal faculty. How slight a resemblance have these profiles to the human face! How far are they from its perpendicular form!

Examine them with other animals, with the lion, for instance, and how little meaning do you trace in their physiognomy! Who does not perceive, at the first glance, a want of understanding, a total incapacity to reflect and design.

It is impossible for them to cover their eyes and close them, even in part. Globular and prominent, they have nothing of the oblong form of the eyes of the fox, or of the elephant. As to the forehead, it has scarcely any analogy to the other features.

The monster, fig. 2, is destitute of every thing that presents the character of amenity, of gentleness, or of tenderness. That arched mouth and those pointed teeth, are stupid, ignoble, insensible, made for devouring without the power of enjoying.

What stupidity in the mouth of fig. 3, and particularly in its relation to the eye!

The throat of the sea-horse is a profound and horrible gulph, formed only to crush and swallow.

U. HEADS OF SERPENTS.—*See the Plate.*

Examine the whole kingdom of Nature, and, if you can produce a single being destitute of physionomy, or whose physionomy corresponds not with its character, I will admit that man too may have none.

What creature has less of physionomy than the serpent, and what one has more? From many heads of serpents, you might infer the characteristic signs of malice and falsehood. Nothing, indeed, in this class announces judgment, reflection, or even memory; but the striking character of this reprobate creature, is the cunning of a being whose faculties are extremely limited. Even the changeableness of their colours, and the whimsical arrangement of their spots, suggest the idea of deceit, and seem to warn us to be on our guard against them.

Of these heads, the greater part of which are from American serpents, is there one capable of inspiring us with any thing like affection or confidence?

Fancy to yourself similar features on a human face, with what abhorrence would you turn your eyes from it! Crafty persons, it is true, usually have sunk eyes, whereas all these serpents have their's prominent; but this the character of a mischievous cunning.

As to the look of craftiness, it is distinguishable only in fig 1. The mouth without lips is nothing but an arched incision, which extends beyond the eye. Any application of the subject is unnecessary; it speaks for itself.



All men really energetical possess rectitude and honesty; cunning is nothing but a supplement to strength.

There is not one of these heads sufficiently energetic to act openly and without the aid of cunning; they are made to bite the heel, and to be crushed under foot.

The judgment of God is imprinted on their flattened forehead: it is likewise legible in the mouth and the eye.

X. VARIETY OF INSECTS.

What infinite variety has the Supreme God of Nature displayed in the characteristic marks of every species and degree of vital power! How has He imprinted on every creature the distinctive character which is peculiar to it; and how strikingly visible is this in the last class of the animal kingdom!

The world of insects is a world apart, and though the beings which compose it, are such as have least relation to the human species, the physiognomist will not disdain to study them, as the observations which they furnish serve to support his system.

The form of every insect clearly indicates the degree of its active or passive force, and how far it is capable of enjoying or destroying, of suffering or resisting.

Is it not visible, for instance, that those insects, whose wings are hard and compact, have a character of force, capacity, and resistance, which is wanting to the butterfly, whose wings are so fine and delicate? Is not the softest substance at the same time the weakest, the most passive, the most liable to destruction? Do not insects, being almost entirely destitute of brain, differ, more than all other creatures, from man, who is so amply furnished with that organ? Is there not a clearly marked distinction between every species

cies of insects, and do not you discover, at the first glimpse, whether they be warlike and capable of resistance, or weak and defenceless—whether they be destined for enjoyment or destruction?

DIFFERENT INSECTS, PARTICULARLY THE DRAGON-FLY.

See the Plate.

The great dragon-fly is endowed with a lightness and agility which are visibly manifested in the structure of her wings. It is in the act of flying that she carries off, with so much address, the little gnats on which she feeds.

In the crawling caterpillar, on the contrary, what slowness! With what precaution she puts down her feet to reach the leaf she means to gnaw!—A substance so soft was not made for resistance.

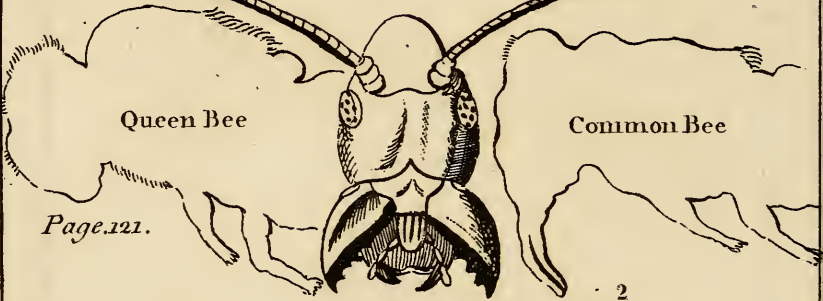
The caterpillar, called the land-measurer, long and extended like a withered twig, has still less animation.

Who does not see, as he follows with his eye the light and frolicsome butterfly, an insect formed for soft and trivial enjoyment? Who so blind as not to perceive a higher degree of force in the industrious bee, destined to suck the juice of flowers? The fly is free and nimble; but how easy is it to see that his force has not, like that of the bee, a determinate end.

The night-butterfly, slow, peaceful, harmless, is a striking contrast to the active and murderous spider, who remains suspended in the centre of her net, in order to dart with the greater ease on the insects which are caught in it.

What activity and daring perseverance in the patient ant! In short, what expression of solidity and resistance in the may-bug, covered with a coat of mail, and in the different kinds of scarabs;
some

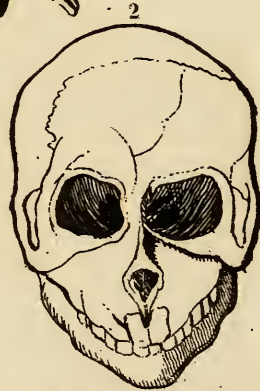
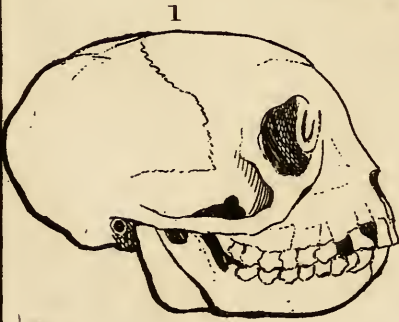




Queen Bee

Common Bee

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some of which are clothed with a strong shell, and others with a bristly buckler thick set with sharp points or long horns!

DIFFERENT HEADS OF INSECTS VIEWED THROUGH THE MICROSCOPE.—*See the Plate.*

Who does not discover inability to hurt imprinted on that flexible and rolled up proboscis, employed by the butterfly, fig. 1, to extract the juice out of flowers?

Oppose to it the thick grinders of the wasp, fig. 2, destined to gnaw and devour.

Take notice in the locust, fig. 3, a throat wide and threatening, expressive of its voracious character.

There is something of harshness and ferocity in the great horn-beetle, fig. 4.

Every one of these insects (and all that have being, are in the same condition) fulfils the end of its creation. Each differs from all others, as much in its exterior, as in its character and destination; and this difference consists not in the play of the moveable parts, but in their form, in their softness or firmness, their weakness or solidity.

Fig. 2, 3, and 4, and all other voracious insects, have, in their exterior, an expression of ferociousness, which might furnish some traits proper to characterize the most odious malignity.

LECTURE XIII.

RELATION BETWEEN THE HUMAN PHYSIONOMY AND THAT OF ANIMALS.

Y. BEES.

LET us here pause, and subjoin some new observations to those already made, on the relation which is to be found between the human physionomy and that of animals :

It is evident ' that Nature is subjected to invariable laws. She
' has only one alphabet, only one prototype for all her productions ;
' in other words, you perpetually meet, under the same forms,
' beings endowed with the same force, and possessing the same
' essence. Two similar forms produce one and the same force ;
' the more their forms approach to each other, the greater resem-
' blance there is also of their faculties ; in proportion as the forms
' differ, the faculties differ also.'

Every being is endowed with a force, with a spirit which acts from the interior to the exterior, according to the nature of the body in which it resides, and the situation of that body. Hence arise all the resemblances and dissimilitudes on which are founded all the judgments we form of visible objects.

If there exists, therefore, a resemblance of form between man and animals, it is to be supposed that there is a corresponding resemblance between their nature, their sensations, and their faculties. Were it in our power to draw correctly the profiles of men and animals, could we examine them mathematically, we should come in time to determine with certainty the just proportion of their faculties.

SILHOUETTES OF THE QUEEN-BEE AND COMMON BEE.

See the Plate.

Still further: had we the means of stripping the head of the queen-bee of the hairs which cover it, and of drawing their silhouette by the help of a solar microscope, there would be, I believe, no difficulty in distinguishing this silhouette from that of a common bee, and of discovering in it the marks of royalty and superiority. It is undoubtedly certain that this royal character must be visible or perceptible to the other bees, or else she could not be acknowledged exclusively as queen, nor her rivals be expelled.

The bees, confined to the narrow circle of their hive, probably perceive, by a glance, that super-eminent force which we could not discover without the assistance of the solar microscope.

If it were possible to fix with more precision the relation of the contours of the queen-bee, to that of the common bees, we should find perhaps a characteristic trait of royalty, a physiognomical indication which would always mark the superiority of an individual over its fellows; and this discovery would perhaps furnish us with a fundamental line, which might serve as a general rule in physiognomy. I would give a decided preference to the profile of the queen-bee, because her superiority depends not on an arbitrary choice, but seems attached to her birth.

Z. MONKEYS CONSIDERED IN THEIR RELATION TO THE
HUMAN FORM.

It is well known that, of all animals, the monkey approaches nearest to the human form; and yet what distance between the monkey and man!—But the more enormous this distance is, the more is man bound to rejoice at it. Let him carefully guard against that false humility which would degrade his being, by an exaggeration of the relations which it bears to a creature so much his inferior!

The skull of the monkey is that which has the greatest analogy to the human skull; and with respect to the faculty of forming an image of sensible objects, he, too, of all animals, has the greatest relation to the human species.

Of all the different kinds of monkeys, there is hardly any, except the orang-outang and pitheco, which have a marked resemblance to man: all the others are sensibly below the human form.

The orang-outang imitates all our actions; but merely in the view of imitating somewhat, and without ever attaining the end at which he aims.

Those who take pleasure in degrading man to the level of the brute, exalt the orang-outang to the level of man. But nothing more is necessary than an accurate observation and comparison, though it were confined simply to a parallel of the skulls, in order to discover, in spite of all their resemblances, the prodigious difference which must for ever separate the two species.

This shade, so slight on the first glance, is sufficient to remove the whole monkey race to an infinite distance from humanity.

Much

Much has been said of 'man in a state of pure nature'—but where shall we find him in that state? It no more exists, than a 'Natural Religion without Revelation.' Is any other proof necessary of the non existence of this chimerical state, than the constant superiority of the human species? And is not the necessity of the doctrine of the Gospel, demonstration sufficient of the nullity of a religion purely natural?

Here let me present the traits under which man has been represented, when reduced to a state of pure nature: 'He is painted with his head covered over with bristly hair or curled wool; his face overspread with long hairs, which, planted all over the surface of his forehead, fall downward and cover his face—deprived, in short, of all the majesty of the human form; the eyes concealed, sunk and rounded like those of animals; thick pointing lips; the nose flattened; the look stupid, or even ferocious; the ears and the whole body shaggy; the skin hard like black or tanned leather; the nails long, thick and hooked; the sole of the foot furnished with a kind of hoof, &c.'

From such a picture it is inferred, that no one thing is rendered sensible, with more difficulty, than the shades which separate man from the brute.

This parallel, though less difficult to prosecute than some affect to believe it is, I leave to persons of superior capability; sensible, however, that I possess not talents sufficient for establishing the different points of comparison, I shall confine myself, at present, to that of the skulls of the two species.

Can any one find in the monkey, the majesty which sits enthroned on the human forehead, when the hair is turned backward? Is it not a profanation of the word hair, to apply it to the mane of the monkey? In vain will you look any where but in man, for that large and elevated forehead which gives so much dignity to his physiognomy, and that stately arch which seems destined to serve him for a crown. Where will you find these eye-brows drawn with such exquisite skill? Or their play, in which Le Brun discovered the expression of every passion, and which indicates, in

effect, much more than ever Le Brun fancied he had perceived in them? Where do you find that nose so lofty, yet so graceful—that happy transition from the nose to the mouth? Where find lips, that for pliancy, colour, shape, have the slightest approximation to our's? Has the monkey cheeks, a chin, a neck, once to be compared with man's? In a single word, where do you find *humanity*?

Among savages, the new-born infant is *man*, and bears all the characters of his species. Compare him with the orang-outang as he comes from his mother's womb, and you will allow, that the former will sooner rise to the dignity of angels, than the latter to the dignity of man.

MONKEYS.—*See the Plates.*

Of all the monkey heads presented in the opposite Plates, fig. 5 is the most striking: it is that of the orang-outang, otherwise called Jocho, or the Man of the Woods; and, of all the tribe, is that which has the nearest resemblance to man.

But how ill does this illusive resemblance support the examination of an enlightened criticism! His animal character, which places him so far beneath the human species, pierces through the mask under which Nature has made an effort to conceal the brute.

This character is particularly distinguishable:

a. In his narrow forehead, which has nothing like the beautiful proportion of the human.

b. In the defectiveness, or at least in the want of effect of the white of the eye.

c. In the nearness of the eyes, or that of their orbits, which becomes strikingly conspicuous when the bones of the skull are stripped of muscles and teguments.

d. In





Barlow sculp.

d. In his nose so excessively flat, too narrow in the upper part, spread too wide below.

e. In the position of his ears, placed too near the crown of the head, and which, in man, are almost always of the same height with the eye-brows, and parallel to the nose.

f. In the space which separates the nose from the mouth; a space which in the animal is almost as long as the chin, whereas, in man, it is generally but about half that length.

g. In the lips which are glued close to the teeth, and form an arch like those of other animals.

h. In the triangular form of the whole head.

In fact, it would be superfluous to push the comparison so far as to the neck and the hair.

It is farther alledged, that this animal has a melancholy air, and a stately gait; that all his motions are measured: that his disposition is abundantly gentle, and very different from that of other monkeys; that he has neither the impatience of the baboon, nor the mischievousness of the satyr, nor the petulant vivacity of the long-tailed monkeys.

There is not one of these, now under review, that has lips to be compared with ours; and, excepting two or three, all of them present physiognomies which constrain us, on the first glance, to rank them in the class of mere animals.

Next to the orang-outang, betwixt which and man we have pointed out such a palpable difference, the gibbon, fig. 3, and 4, is the one whose form approaches nearest to the human figure.

Fig. 24, there is a resemblance sufficiently marked between his skull and that of man. This monkey is of a mild disposition; has gentle manners; his motions are neither too brisk, nor too precipitate; he takes quietly the food that is offered him; he is sen-

fible of cold, and afraid of moisture: but, take the whole of his figure together, it has nothing human in it; his ill-proportioned arms reach the ground, even when he stands upright.

In fig. 5, by the excessive distance of the nose from the mouth, how perceptibly is the brute characterized! on the contrary, in fig. 4, 10, and especially fig. 21, 23, it is the too great proximity of these parts which betrays the beast concealed under the mask of man.

The maimon, fig. 21, may also be ranked among the most tractable species of monkeys. This monkey, by its conformation, has the angle of the eyes most nearly approaching that of man, and which, in other respects, passes for a sociable and kind animal.

The macaco, fig. 6, is likewise commended for his gentleness; but he is so hideous, that it is impossible to look at him without horror and disgust; he passes too for an animal singularly capricious.

There is something so atrocious and disgusting in the physiognomy of the mandrill, fig. 9, 10, that it would be in vain to look for the traits of humanity in him.

His short and bushy locks, the length of his nose, or rather his two nostrils, from which there is a perpetual flux of humor which he licks up with his tongue, his purple coloured face furrowed on both sides with the deep and longitudinal wrinkles, the total absence of a chin—Do not all these defects degrade him infinitely below the most miserable of mankind? However, he is among the less mischievous of the race.

The mona, fig. 20, is entirely destitute of forehead. He is allied to the tiger by the lower part of the face; but not one of his features expresses the force of man, and his figure, in general, has nothing human. His vivacity is carried to the highest pitch of extravagance; alert, but abundantly docile: his violence has nothing of fierceness.

The look of the baboon, fig. 2, is that of a greedy miser; he bears the character of a mean daintiness, and discovers a violent inclination to rapacity.

The patas, fig. 14, 16, commit great waste in the plains of Senegal: monkeys of this species possess astonishing dexterity.

The Chinese bonnets, fig. 12, can never be rendered completely tame; and it is necessary to keep them continually chained. They fish very dexterously for crabs, by permitting the claw of that animal to lay hold of their tail, and by a sudden jerk draw them out of the water.

PRINCIPAL CHARACTERS OF THE MOUTH OF THE DIFFERENT KINDS OF MONKEYS.—*See the Plate.*

There are scarcely any traces of the human mouth, except in fig. 1, and fig. 2; the others rise not at all above the animal species; the mouth fig. 5, is the farthest removed from the human.

It is here necessary to make a very important observation respecting those human forms which are believed to have some analogy to the physiognomy of monkeys:

In reality, this pretended resemblance would be sensibly diminished, were we to take the trouble to observe and to compare with some degree of attention; it would totally disappear, especially on considering the foreheads, seeing those very persons who are supposed to have some resemblance to this animal, have almost all of them the forehead open and frank, and consequently differ from the monkey, in one of the principal parts of the head.

Persons of this description, are commonly of considerable ability, active, dexterous, and of great use in society. However, they should be on their guard against the propensity which they
may

may have to avarice and cunning—two vices to which they seem peculiarly liable.

FIGURE OF THE SKULL OF A MONKEY OF THE COMMON SPECIES — See the *Plate*.

Among the skulls of animals, I allow, that there is no one which has so much conformity to that of man. At the same time, however, I discover in it, very essential differences, which, in my opinion, are of the greatest importance in the science of physiognomy.

The *first*, and most striking, is the smallness of the space which separates the sockets of the eyes.

The *second*, the flatness of the forehead, and its horizontal inclination, especially when viewed in profile. This trait is one of the essential characters which distinguish the animal from the man.

The *third* arises from the form of the opening of the bone of the nose. In the skull of man it represents a heart inverted; on the contrary, here the point of the heart is undermost, and the base uppermost.

A *fourth* difference is, that of the traits which unite the forehead and the nose, the root of which is placed much higher in the skull of man, than in that of the monkey.

In the *fifth* place, the jaw of man is, proportion being preserved, much larger than that of the monkey, and contains many more teeth; the one before us, terminates too much in a point, and, viewed in profile, projects too far forward.

Sixthly, the chin of man is much more prominent than that of the monkey.

When

When the two skulls rest on the lower jaw, and are placed beside each other, that of the animal inclines so violently forward, that you can scarcely perceive the face.

The Chin is the distinctive character of man: this truth appears to me an axiom in physiognomy.

By the word chin, I here understand, only the bony part, stripped of muscles and teguments; it is the absence of this part which occasions that of the chin in all animals, when viewed in front.

The profile alone presents a *seventh* difference the most decidedly marked: it relates to the form and extent of the hind-head, which, in the monkey, is infinitely more oval and shorter than in man. Besides, the angle which the lower part of the under jaw here forms with the base of the hind-head, is almost a right one; whereas, in man, the lower jaw is found to be almost in the same horizontal line with the occipital apophysis, of which the monkey is destitute. 'He is then nothing but an animal, and notwithstanding his resemblance to man, so far from being the second in our species, he is not even the first in the order of brutes, because he is not the most intelligent.'

The principal cause of this degradation of the monkey, is the smallness of his forehead, and of the space which contains the brain—all of them differences very essential, and too characteristic to permit us to confound him with man.

But to conclude:—In order to be convinced of the truth of physiognomy, and to be sensible of the infinite wisdom of Nature in the conformation of animals; in order to have convincing evidence that in all her actions she is subject to distinct laws, it is sufficient to compare the profiles of all animated beings, and to observe:

a The relation which the mouth has to the whole head;

b. To the eye in particular;

c. This

c. This relation determined by the length of the mouth viewed in profile ;

d. Determined by the form and curvature of that part ;

e. Lastly, by the angle which this line forms with that of the eye, supposing a new line drawn through the centre of the one, to the extremity of the other.

In the human profile, for instance, the eye is found placed above the mouth at the distance of about six times the breadth of the line of the profile of the mouth.

The angle, which I have just mentioned, will be nearly a right one in a wise and good man ; the more obtuse it is, the more it announces a character decidedly animal.

The same effects may be inferred from the greater or less disproportion between the length of the line of the profile of the mouth, and that other line which may be drawn, in idea, from the extremity of the mouth up to the eye. The true proportion of this part of the human face to the length of the profile of the mouth, is as 1 to 6.

LECTURE XIV.

THE HUMAN SKULL MINUTELY CONSIDERED.

A.

THE Skull, that part of the human body which is of most importance to study, authors and observers, who have preceded me in the physiognomical career, seem to have paid only a slight degree of attention to. No one is more interesting or more significant to an attentive observer. The knowledge of this part is the most solid foundation of that of man.

More than once have I hinted, and particularly in the Dissertation with which the first volume concludes, that I consider the bony system as the sketch of the human body; and that, in my apprehension, the skull is the basis, the abridgment of this system, just as the face is the result and the summary of the human form in general. The flesh, according to these principles, is only, in some degree, the colouring which relieves the drawing; and the principal object of my researches will be the constitution, the form, and the curvature of the skull.

The foetus, it is well known, is, at first, only a soft and mucilaginous substance, apparently homogeneous in all its parts. The

bones themselves are, in the beginning, nothing but a kind of jelly, which become, in course of time, membranous, then cartilaginous, and, last of all, hard and bony.

In proportion as this jelly, so transparent and so delicate in its origin, grows, thickens, and loses its transparency, there is distinguishable in it a little speck more firm, and more opaque, which differs from cartilage, and already partakes of the nature of bone, without its hardness. This speck may be termed the *nucleus* of the bone which is going to form, the centre from which ossification proceeds, till it reaches the circumference.

There are perceptible, in this bony germ, differences which already enable us to judge what will be the form of the bones, when they shall have arrived at perfection.

In the small simple bones, you discover only one single *nucleus*; in the greater, and such as are gross and angular, we find several; springing in different places, from the primitive cartilage; but, in this last case, the number of pieces of which the bone is to be composed, is the same as that of the *nuclei*, and all these pieces are perfectly arranged and proportioned.

In the bones of the skull, the round *nucleus* appears at first in the center of every piece, and the ossification extends afterwards in all directions by means of an infinite number of fibres, which the bony speck sends forth in form of rays, which lengthen, thicken, harden by degrees, and unite by a membranous contexture. The junction of the several parts of the skull produces afterward those indented seams, whose delicacy is so justly the object of admiration*.

Hitherto we have spoken only of the first epoch of ossification; the second may be fixed at about the fourth or fifth month.

During this interval, the bones, and all the parts in general, assume a form more perfect and more distinct, in proportion as the

* Consult *Albini Incones ossium foetus humani*, and *Bidloo Anatomia corporis humani*.

ossification progressively gains upon the whole cartilage, and according to the greater or less vivacity of the fœtus, and of the degree of active force which characterizes that being, even before it sees the light. The bones increase and harden with age, following a gradation insensible, and coincident with every instant of the duration of life.

Respecting the ossification of the fœtus, anatomists are not agreed in their hypotheses.

This disquisition enters not into my plan, and therefore I leave to future physiognomists the trouble of clearing this hitherto untródden path; for my own part, I have confined myself to what is positive, and to conclusions drawn from observation alone. Besides, it is certain that the activity of the muscles, of the vessels, and other soft substances which surround the bones on every side, contributes inconceivably to their increase, and the progress of their solidity.

What still remains of cartilaginous in the newly-formed bone of the fœtus, diminishes, becomes firm, and whitens till the sixth and seventh month, in proportion as the bony part advances to perfection. Certain bones acquire firmness and solidity much faster than others: this is the case with those of the skull, and the small bones which constitute the organ of hearing. The same bones have not always an equal degree of hardness, and there is sometimes a difference in different parts of the same bone. In general, they are always harder toward the center and principle of ossification; and their solidity decreases in proportion as they remove from it.

Farther, as the bones consolidate, which takes place with the progress of age, their rigidity advances by slow and imperceptible degrees. What was still cartilage in the adult, becomes solid bone in the old man; and his whole bony system becomes brittle from its having become compact and dry.

B.

Anatomists distinguish the natural or essential form, from the accidental.

The natural form, however different from one another as to the exterior, is nearly the same in all bodies. It is ever determined by the universality of a common nature in beings which transmit life, by the uniform property of their seminal liquid, and by the circumstances which naturally and invariably accompany generation. For this reason, man always generates man, and every animal an animal like itself. The accidental form, on the contrary, is subject to variation in the same individual, according to circumstances, and the influence of age.

The natural form has its internal moulds, which vary as much as the external contours of the face. These internal moulds are the work of Nature, the order assigned by the Great Creator of all things, to every work of his hands. It is the effect of an inexplicable predestination, the only one to which we are really and constantly subjected before we are born.

Every bone has its primitive form, and its individual disposition: It may change, and its effect does change every instant of the day; but never will it arrive at a perfect resemblance with another such bone which bears the same name, but whose primitive form is different. The accidental changes, however sensible they may be, will not depend the less, on that account, upon the primitive and individual form of the bone. Even the most violent pressure will never alter that form, nor occasion such a deviation from nature as to render it impossible to distinguish such a bone, from that which belongs to every other bony system which may have suffered the same accident. In short, one bone can no more lose its original form, and assume that of a corresponding bone, than the Ethiopian can change his colour, or the leopard his spots, whatever be the variations to which both the one and the other are exposed.

You may perceive in the bones, a great number of vessels which convey to them the marrow and the nutritive juices. The younger the subject is, in the greater number are those vessels, and the more spongy and flexible also are such bones.

With the assistance of experience, it is possible from the degree of hardness to determine the age of the fœtus by the inspection of its bones; but, in proportion as the body increases and waxes old, these differences disappear, and the more difficult it becomes to determine the precise epoch.

The skull, which by degrees acquires so great solidity, is in infants soft and flexible; its internal surface is intersected by a great number of furrows, canals and inequalities; and it is the continual pressure of the blood, of the veins, and even that of the brain, which produces them. The cavity of the skull is visibly fitted to the mass of the substances which it contains, and follows their growth at every age of human life.

Thus the exterior form of the brain, which imprints itself perfectly on the internal surface of the skull, is, at the same time, the model of the contours of the exterior surface.

The mastoïdean apophyses of the temporal bones, which are placed behind the auditory canal, appear neither in the fœtus, nor during the first years of infancy; they acquire consistency and increase only with age.

In women, and persons who lead to a sedentary life, they are small, round and smooth. On the contrary, in the peasant, the porter, and other persons inured to labour, they are large, covered with asperities, oblique, bent forward and downward in the same direction with that of the corresponding muscles.

It is the pressure, then, of the muscles, and that of the parts adjoining to the bones, which engrave upon their surface, and even in their substance, all sorts of designs and furrows.

On the surface of the skull chiefly are to be found distinct marks of the manner of life followed by the party to whom it belonged.

The tumours which accidentally take place near the bones, change the form of the latter by the continual pressure they make on their surface.

Even in a grown person, there has been seen an aneurism formed in the thorax, make its way through the sternum, and produce round the opening which it had forced, cavities analogous to the form of the abscess.

This skeleton is said to be preserved in the Anatomical Cabinet of Petersburg. From so extraordinary a case it may be concluded, that in the order of Nature, similar effects happen every day, and necessarily must happen : *Gutta cavat lapidem.*

This is one of the most important observations for the science of physiognomies.

Mr. Fischer, from whom I have taken the liberty to borrow several ideas on this subject, insists, that it is possible, from the inspection of the skull only, to discover at least characters distinguished by a peculiar simplicity or energy.

He explains afterwards, in detail, by means of the total form, of the hardness, and the proportions of the skull, the disposition and total mass of the character ; and discovers its accidental display, and particular dispositions, in the different impressions produced on the bones by the muscles of the face. Hence those infinite differences in the bones of the skull, varied as endlessly as languages and dialects.

From the whole, it follows, that the bony system is the foundation of physiognomy, whether it be considered as acting on the soft parts, or acted upon by the same parts ; whether, in a word, we consider it as giving and receiving the law by turns. In both cases it will always be solid, determinate, durable, and distinguishable ;

guishable; also, will bear the marks of what is most invariable in the character of man.

C.

What answer is now to be given to an anti-physiognomical wit, who has taken a fancy to divert himself at my expence?

‘There have been found,’ says he, ‘in the catacombs near Rome, a great quantity of skeletons, which have been taken for relics of saints, and revered as such. Many of the learned have since doubted whether the catacombs served as tombs to the primitive Christians and Martyrs, and have conjectured, that they may have been the burying place of malefactors and banditti. This controversy has greatly disturbed the devotion of the Faithful.

‘If physiognomy,’ continues he, ‘is a science to be depended upon, why has not Lavater been sent for; who, by the sight and touch alone, would have separated the bones of the saint from those of the thief, and thus restored the true relics to their former credit?’

An impartial defender of the science of physiognomies has answered this sally in the following terms:

‘The idea,’ says he, ‘is pleasant enough. But after he has had his laugh at it, let him examine a little the result of these researches, supposing them to have taken place. The physiognomist would probably have pointed out, in many of the bones, and particularly in those of the head, a multitude of real differences which escaped the eyes of the ignorant; and when he had afterwards classed the heads, when he had successively established their gradations, and made us sensible of their extremes by contrast, we should not have been far, perhaps, from acquiescing in his hypotheses, respecting the properties and the activity

‘ activity of the brain which these skulls formerly contained.
 ‘ Besides, is it not well known, that a great many banditti have
 ‘ distinguished themselves by an astonishing degree of spirit and
 ‘ activity? Can we say as much of most of the saints whose names
 ‘ make a figure in the calendar?’

‘ The question becomes accordingly a most intricate one; and
 ‘ the physionomist is very excusable if he declines to give a solution
 ‘ of it, and refer the decision to an infallible judge.’

Thus far Mr. Nicolai. His answer is good; but it does not appear to me a sufficient one. Let us endeavour to place the subject in its clearest light.

Who ever pretended ‘ to distinguish the saint from the robber;
 ‘ merely by the skull?’

When you would form a judgment of men, of their opinion and their works, surely candour requires, first of all, that you should enter into their views, and not impute to them ideas which they never were in possession of.

I know of no physionomist who has advanced the pretension which our critic combats; at least, I am positive, that I never arrogated it to myself. However, I will maintain it, as a fact most easily to be demonstrated, ‘that the simple form of the skull, its
 ‘ proportions, its hardness or softness, are sufficient to determine
 ‘ in the gross, with the utmost certainty, the energy or the weak-
 ‘ ness of the character of the individual to whom it belonged.’

It is much more evident, and I have already mentioned it more than once, that energy and weakness are, in themselves, neither vices nor virtues; they constitute neither the saint nor the demon. In short, every man has it in his power to make what use of his faculties he thinks proper, and may employ his strength, as his wealth, to the benefit or the detriment of society; and one may with the same stock of wealth become a saint or a demon,

Lastly,

Lastly, the use of the positive force is as arbitrary as that of the natural force with which a man is endowed from his birth; and, as of a hundred rich men, ninety-nine will not become saints, so likewise, of a hundred men born with a primitive force clearly decided, scarce will one make the use of it to which it was destined.

When there is found, then, in such or such a skull traces of great solidity, it is unwarrantable immediately to conclude, 'That such a one was a highwayman;' but you will risk nothing in affirming, 'That you discover in it a superabundance of impulsive force, which, unless you suppose at the same time certain restrictions and modifications, renders it extremely probable that this man had the spirit of conquest—that he was the general of an army, a conqueror, a Cesar—or a highwayman, a Cartouche: that, in certain circumstances, he would have acted in such a manner; that in a different situation he would have taken other specific measures; but always with the same violence and impetuosity, always as a despot and a conqueror.'

Thus one may be able to say, on inspecting the bones of certain skulls, 'That the texture, the form, the softness of their parts, evidently indicate a feeble subject, endowed only with the faculty of conceiving ideas, and destitute of all impulsive force or creative energy.—That in such a conjuncture persons whose skulls are thus constructed would have acted feebly; that they would have been naturally as incapable of resisting strong temptations, as of forming great enterprizes. In the world they would have become coquettes, libertines in private life, and false devotees in a convent.'

The same force, the same sensibility, the same conception, produce effects and receive impressions which vary without end.

This enables us to conceive, as has been already remarked, that predestination and free will may be allied in the same subject.

Conduct a man of the most ordinary understanding to a charnel house; point out to him the difference of the skulls, and he will soon discover, or at least feel, after what you shall have told him, 'that one announces energy, and another weakness; this obstinacy, and that levity.'

Find there by chance the skull of a Cesar, that of a Michael-Angelo; who would be so stupid as not to discover in it the characteristic expression of extraordinary energy, of firmness not to be shaken? And, notwithstanding their differences, must we not ascribe to them equally an influence more decisive, effects more durable than those which could have been produced by a skull smooth and half-oval?

And the skull of Charles XII. with what characters must it not have been impressed? How different undoubtedly is it from that of his historian Voltaire? Compare the skull of Judas Iscariot with that of Christ by Holbein—and do you ask, which is the traitor? where is innocence betrayed?—Can you hesitate? No, certainly.

It is not difficult without doubt to pronounce between two heads exceedingly different, between that of a highwayman and that of a faint. The differences are too striking in this case, to permit the person who has caught them to draw vanity from it, and to flatter himself that he is able to distinguish in general the faint from the robber, by means of the skull only.

I shall finish this article by mentioning an historical trait known to the whole world. There were found formerly on the field of battle the bones which remained there many years after the combat, and the distinction was even then sensible between the skulls of the effeminate Mede and the warlike Persian. The same thing has, I believe, been said of the Swiss and Burgundians; and this will prove, at least, that it has been deemed possible to discover simply by the inspection of the skull, the difference of the manner of life, and that of the several powers of different nations, and to distinguish one people from another.

LECTURE XV.

D.

ADVICE TO THE PHYSIONOMIST RESPECTING THE IMPORTANCE OF THE KNOWLEDGE OF THE SKULL.

THE able and intelligent physionomist ought to bend his whole attention to the form of the head. He ought to apply himself to observe, to determine the first form of that of infants, to follow it through the infinite and relative changes which it undergoes. He ought to perfect himself in this study to such a degree as to be able to say, at first sight of the head of a new-born infant, one of six months, or of one or two years old, 'In such a given case this bony system will form and design itself in such a manner.' He must be able at sight of the skull of a young man of ten, of twelve, of twenty-four years, to say, 'that skull had such a form eight, ten, or twenty years ago—and unless some extraordinary accident happen, it will assume such another form eight, ten, or twenty years hence.' He ought to be sufficiently acquainted with individual forms to foresee in the infant, what the youth will be, and in the youth the full grown man; and reciprocally the youth in the adult,

the infant in the youth, the new-born child in him who has reached the second year, the embryo in the infant at the breast.

He ought—and the time will come when he shall be able to do this—And then physiognomy will be supported by its natural basis; then it will take deep root, and become like a tree on which the fowls of Heaven build their nests, and under the shade of which the wisest and best of men come to repose themselves and to adore. Hitherto our science is only a single grain of seed, which is thrown away because its value is not understood.

Ye who adore the infinite wisdom which forms and disposes all things, O, stop for a moment longer to contemplate with me the scull of man!

We discover in that scull, stripped of its covering, the same varieties which manifest themselves in the whole external form of man. The sequel will exhibit proofs of it, and will evince, that with it properly we must begin, if the science of physiognomies be any thing more than a simple amusement, if it is to become a benefit to society; and men will be convinced that the inspection of the bones of the scull, of their form and contour, speak, if not every thing, at least most frequently, much more than all the rest.



E.

OF THE SCULLS OF INFANTS.

You may distinguish at once the design of an infant's scull, though detached from the other parts of the body, and it would be difficult to confound it with that of a grown person. It would be necessary only, for the painter to attend more to the expression of every

every essential quality, and be carefully on his guard against generalizing what ought to be characterized—a fault into which painters and so many pretended physiognomists are every day falling.

There are discoverable, then, in the head of an infant, characters sufficient to distinguish it from that of every other individual of the human species; and these distinctive signs reside as well in the assemblage and form of the whole, as in every part taken separately.

It is well known that the head of the infant is much too large in relation to the rest of the body, and that this disproportion is particularly apparent in an infant newly born, or one that has not seen the light. In like manner, on comparing the skulls of the fœtus, the infant and the grown person, it will be found, if I am not deceived, that the part of the skull which contains the brain, is larger than those which form the rest of the face and the jaws; it is this, I believe, which usually makes the forehead in children, especially the upper part of it, so very prominent. The bones of the two jaws, and the teeth of which they contain the germ, unfold themselves more at leisure, and arrive at perfection by a slower process. The lower part of the head, in general, increases more than the upper, till it has attained its full growth. The mastoidian apophyses, and some others which are placed behind and under the ear, appear not till after the birth. The same observation applies to most of the pituitary sinuses, which are to be found in the substance of the jaws. The conical figure of these bones, the number of angles, of edges and epiphyses which compose one and the same body with them, the continual play of the muscles which are attached to these solid protuberances, are sufficient to explain with ease those accretions and changes which the bony and rounded cavity of the brain no longer admits of from the moment it is inclosed on all sides, and the seams are consolidated.

This unequal growth of the two principal parts of the skull, for I must not stop to observe separately every part, and every one of the bones of the head, this inequality, I say, must necessarily produce
great

great differences in the whole. To which might be farther added, those which arise, from the edges, ridges, angles and windings, resulting from the action of the muscles.

In process of time, the anterior part of the face will lengthen and push forward, under the forehead; and, as the lateral parts, that is to say, the temporal bones, will retire more in proportion as they ossify and unfold themselves, the scull, which in the foetus tapered downward in form of a pear, will soon lose that figure.

The frontal and pituitary sinuses too are not formed till after the birth; for which reason, we never see in infants any elevation above the nose, nor about the eye-brows.

The same thing may sometimes be remarked in grown persons, when these cavities are entirely wanting; or too small. In general, they vary exceedingly.

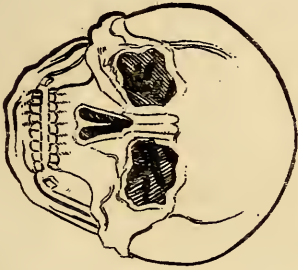
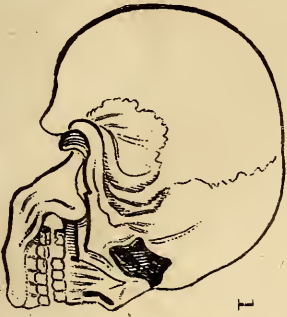
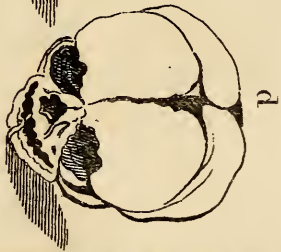
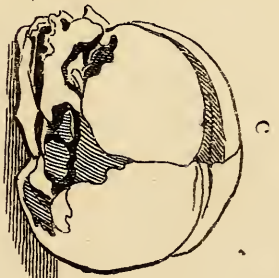
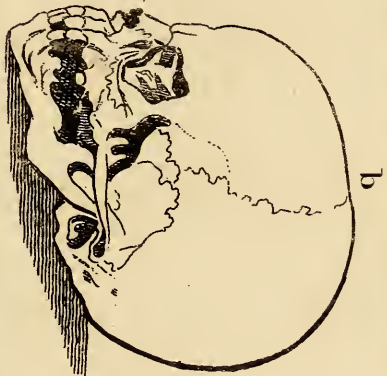
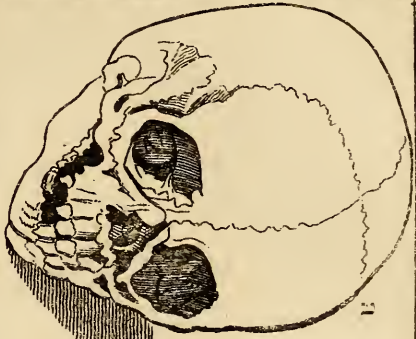
The nose likewise undergoes great changes; but I know not what share the bones have in all its progressive variations, this part being almost entirely cartilaginous. All this would require an accurate comparison of many skulls, and heads of children, and of grown persons of all ages; or rather of one head with itself at different ages, which we shall be enabled to perform by means of silhouettes. A series of heads traced in this manner through the different stages of life, would be a most interesting subject of investigation to an observer.

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F.

SCULLS OF INFANTS—See the *Plate*.

Here are several skulls of infants. The plate opposite (b) and (c) represents that of a child three years and a half old. It is remarkable



able for the singularity of that arched outline, which extends from the hollow of the nose down to the tip of the chin. Had this head been permitted to attain its full growth, the female to whom it belonged would probably have been very judicious; but somewhat of a gossip.

I also present the figure of the skulls of two infants from four to five months old (d) and (e). You perceive, at the first glance, the imperfection of all the bony parts, and particularly that of the temporal bones, and of the two jaws. The progress of nature in her productions, is only in proportion as they become necessary.



G.

DIFFERENCE OF SCULLS AS TO SEXES AND NATIONS.

Mr. de Fischer has published a very interesting Dissertation, the object of which is, to point out the difference of the bones relatively to sex and nation. I shall extract some passages from it.

The examination and comparison of the internal and external structure of heads, furnish alone an easy method of distinguishing the skulls of one sex from those of the other. Labour and strength are assigned to man; beauty was reserved for woman, whom her form calls to the propagation of the species. You discover accordingly, in the bones of the male, the signs of vigour and force; his skeleton and scull are more easily analyzed, as, in general, features bold and strongly marked are more easily hit, than such as are weak and less finished.

The structure of the bony system in general, and that of the scull in particular, is evidently more solid in man than in woman.

The

The skeleton of the one increases in breadth and thickness from the haunches up to the shoulders. Broad shoulders and a square figure announce, then, robust constitutions. The skeleton of the other, on the contrary, diminishes as it ascends, becomes smaller and more slender in the upper part, and almost always terminates in a round. Some of her bones are even more delicate, more smooth, sleeker and more rounded; they have ligaments less strong, fewer edges, and angles less projecting.

We may likewise appeal to the authority of Santorin, in favour of the difference of skulls in the two sexes. 'The cavities of the mouth, of the palate, and of all the parts which compose the exterior organ of speech, are, according to him, smaller in women than in men; their chin is narrower and rounder; and consequently more analogous to the hollow of the mouth.'

The roundness of the skull, and its angular form, ought then, in general, to be considered in physiognomy as an essential prognostic: they may become the source of a multitude of particular observations. The work of Mr. de Fischer furnishes examples and proofs of it.

There is no perfect resemblance between one man and another; neither in the external structure, nor in the internal structure of the parts of their body. The same thing holds with respect to the bony system: there exists a difference between its parts, not only in different nations, but also amongst persons the most nearly related to one another—though in the same family, and the same nation, the differences are not so clearly marked, as in nations far removed from each other, and in persons whose manner of life is entirely different. The more closely men are allied by the ties of blood, and those of society—the more they resemble one another in language, way of living, manners, in a word, by the conformation of the exterior parts, as far as they are susceptible of modification by accidental causes. For this reason, a kind of resemblance is observable between nations who maintain an intercourse commercial and political. Their form is, in some measure, assimilated, through the influence of climate, the power of imitation and of habit; springs
which

which act so powerfully on the nature of the body, and that of the mind, in other words, on our faculties, visible and concealed. This assimilation, however, destroys not the national character, which remains still the same, and which it is often easier to perceive than to describe.

I leave to the researches and observations of a man of genius like Mr. Camper, a subject still involved in so much obscurity. I frankly acknowledge, that I want the ability, leisure, and opportunity which are requisite to the elucidation of it, by new and important discoveries.

Without entering into the minute differences of the homologous bones of different nations, I restrict myself to some examples drawn from the conformation of the whole, in nations very remote from one another, which will evince, that though it be undoubtedly the form of the face which more especially preserves the stamp of the particular character of every nation, receiving better the impression of the mind; nevertheless, the diversity of force, of firmness, of structure, and even of proportion between the parts of the skeleton, manifest something of these characteristic differences of nations.

The skull of a Dutchman, for example, is more rounded in every sense; the bones of it are broader, more uniform, have fewer curves, and, in general, have the form of an arch less flattened on the sides.

The skull of the Calmuck has an appearance much more rude and coarse; it is flattened a-top, prominent on the sides, and, at the same time, firm and compact; the face is broad and flat.

That of the Ethiopian is erect and stiff, suddenly narrowed toward the top, sharpened above the eyes, projecting below, elevated and globular in the hinder part.

The forehead of the Calmuck is flat and low, that of the Ethiopian higher and more sharpened. And in Europeans the vault of

the hind-head is more arched, and rounded in form of a globe, than in the Negro, and the African in general.

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ADDITION.

SCULLS OF PERSONS BELONGING TO DIFFERENT NATIONS.—

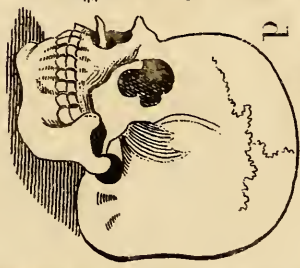
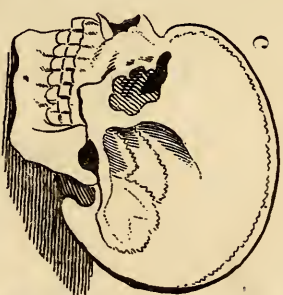
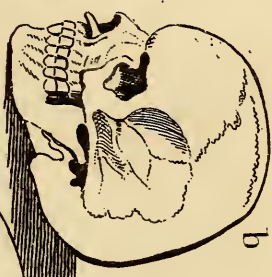
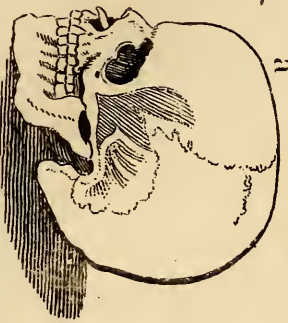
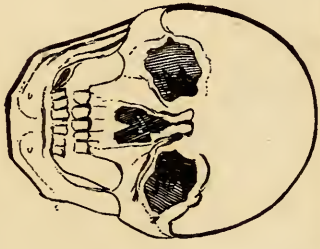
See the Plate.

The sculls here presented, belonged to subjects of different nations.

1. Is that of a German; every thing about it bears the impress of a European head, and it sensibly differs from the three which follow. The hinder part is thicker, the fore part more slender; the forehead better arched than the others, is neither too straight nor too round. The individual to whom it belonged was neither a simpleton nor a genius; he was of a character cold, reflecting, and active.

2. Is the scull of an Indian; it is easily distinguishable from the first; for the crown of the head is more pointed, the hind-head more shortened, the bones of the jaw, and of the whole face, infinitely thicker. A scull thus conformed announces a person whose appetites are gross and sensual, and incapable of being affected by mental pleasure and delicacy of feeling.

3. That of the African differs from both the preceding, in the hind-head, which is much narrower, and by the size of the bone, which serves as its base; besides, the bone of the nose is too short, and the sockets of the teeth advance too much; hence that little flat nose, and those thick lips, which are natural to all the nations of Africa. I am particularly struck with the sensible disproportion between the forehead and the rest of the profile. That ex-
cepted,



cepted, the arch of the forehead considered by itself, bears not that character of stupidity which is manifest in the other parts of the head.

4. The Nomade Tartar, or Calmuck. The forehead has a resemblance to that of the monkey, not by its situation, but by its flatness. The orbits of the eyes are very much sunk; and the bone of the nose so short and so flat, that it scarcely projects beyond the adjoining bones. That of the chin is more pointed and prominent, but at the same time so small, that it produces in the whole an outline bending inward, the effect of which is very disagreeable.

The curves of the other three faces are much more prominent. A flat forehead and sunk eyes generally pass for signs of cowardice and rapacity.

Reader, keep in remembrance an incontestable truth, which experience, by a thousand examples, has confirmed: 'That every remarkable concavity in the profile of the head, and consequently in its form, denotes weakness of mind: it seems as if this part were sinking in search of support, as a feeble constitution naturally seeks to prop itself by foreign aid.'

.

FIVE SCULLS DRAWN AFTER VESAL.—*See the Plate.*

1. It was of importance for me to know if among so many authors who have written on anatomy, there were none who had thought of examining the difference of sculls, in order to deduce from thence consequences respecting the character, or to determine the proportions of their contours.

I have made the most accurate researches into this subject; I have consulted our most celebrated physicians, such as Gessner and Haller; and the result of my investigation is reduced to the passage from Vesal which I am going to quote, and to the five skulls, the drawing of which I have got copied, 2.

According to this author, the form of the skull, *a*. is the only one that is natural; it has the figure of a lengthened spheroid, flattened on both sides, projecting before and behind.

This form I cannot call the only natural one; for I am confident that there are several skulls whose contours are more beautiful and symmetrical, and which indicate more intelligence.

For example, if the forehead inclined more backward, and the skull were a little more elevated and more arched—it certainly would gain considerably, though, even in its present state, it promises a character profound and judicious.

Vesal distinguishes several kinds of skulls, whose form is defective.

‘ 1. That whose anterior arch is not sufficiently prominent.’ Such is the skull *e*. which, considering the flattened contour of the coronal, must have been that of an idiot.

‘ 2. The forms, *b*. whose anterior protuberances are irregular.’ The hinder part of this head is still more so; it would be less defective if the coronal were more contracted toward the root of the nose, if it were more strongly marked, and less rounded.

‘ The defective skulls of the third sort, *c*. have protuberances neither behind nor before.’ And undoubtedly this head is that of an idiot from the birth; it is perceptible especially from the teeth, and the relation of those in the upper jaw to the chin.

‘ In a word, the form of face *d*. is not natural, inasmuch as the two protuberances are found on the sides, instead of being placed before and behind.’ If the profile of this forehead were entirely perpendicular, and retired less in the under part, it would not be stupid.



stupid. What renders it so, is the angle which the forehead forms with the bone of the nose.

These are the most remarkable deformities; to which may be added, the skulls whose profile is round or perpendicular; those which are flat before, and too sunk or too elevated a-top, 3.



R E M A R K S.

PORTRAIT OF VESAL.—*See the Plate.*

1. Vesal—His portrait merits the attention of an enlightened physiognomist. That firm and decided character, that penetrating look that nose which alone announces a judgment mature and solid, or rather, which is inseparable from profound understanding—how rarely are similar features to be found! This fine physiognomy has conveyed to me the satisfaction which I always feel at sight of a great man, nay, of his very image. Does not the study of a good man's features in effect procure a joy pure and divine?

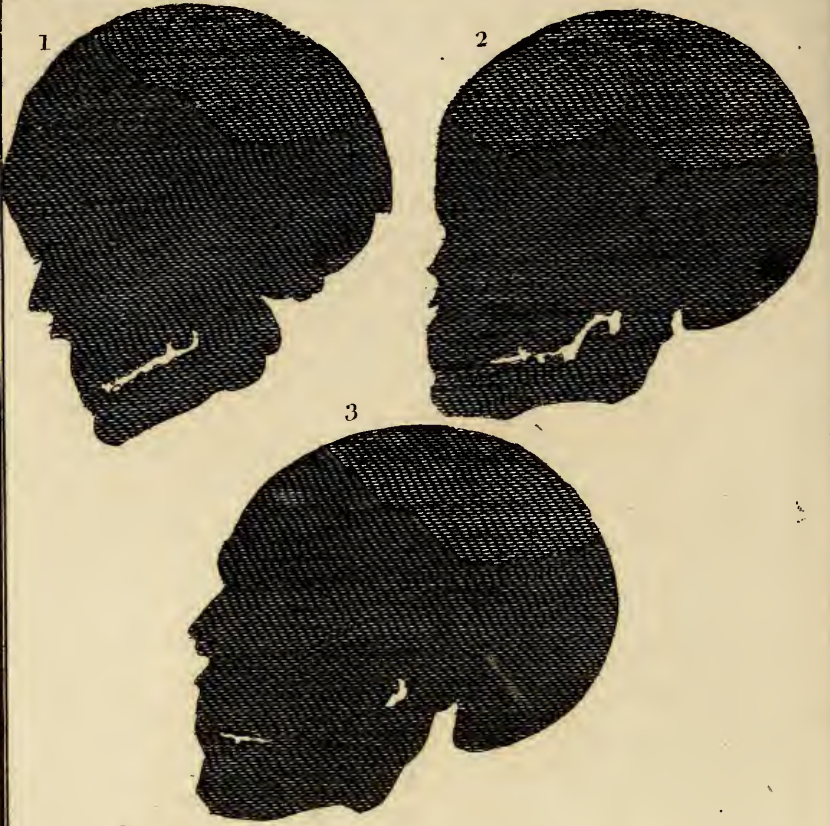
2. The five figures of skulls presented under this numeric character, are taken from the Anatomical Theatre of Caspar Bauhin: but through a want of accuracy, which is undoubtedly to be imputed to the designer, that form which according to the author is most perfect, is at least as irregular and as defective as the other four. Not only is it quite flat toward the summit, but there has been super-added a cavity a-top, which renders still more shocking that flatness of itself already so disgusting. These are not the only faults I could point out, but I satisfy myself with remarking, that anatomists and designers of the greatest ability have not paid sufficient attention to the difference of skulls, though it be so striking and so essential.

3. Galen

3. Galen however in another part of his writings affirms, that such a figure may exist in idea, but cannot in the nature of things, though at Venice, a male child in many respects deformed, and entirely destitute of reason, may be seen at this day, of this very figure. At Bologna too there is a well known beggar with a square head, but somewhat broader than long. Besides, there was a little boy, perhaps about three years old, carried about from door to door in Genoa by a beggar-woman, and afterwards exhibited by itinerant players all over Brabant, whose head, having a huge protuberance on either side, was larger than the heads of two men.

The heads of the Genoese, continues our author, and still more those of the Greeks and Turks, nearly resemble the figure of a globe, to produce which form (not a few of them considering it as perfectly elegant, and adapted to the various integuments of the head in use among them) the midwives sometimes exert themselves, prompted by the anxiety of the mothers on this subject. The Germans, on the contrary, are generally remarkable for a breadth of skull, and compressed hind head, because when children in the cradle they always sleep on the back. The heads of the inhabitants of the Netherlands continue through life more oblong than those of other nations, because mothers accustom their infants to sleep on the side and temples, wrapt up in swaddling clothes.

I allow that forced pressures and positions may have an influence on the form of the head, and consequently on the intelligence and capacity of the child; but on the other hand, I likewise believe, that the violent pressure, which is unavoidable even in the easiest labours, does no real injury to the principal form. The natural elasticity of the parts repairs every thing, and restores the order of the whole. What has not the nose to undergo in the birth, a substance still so soft? Its elasticity, however, is sufficient to re-establish it. May it not be concluded from thence, that if a cartilage so delicate can recover from the compressions which it undergoes—much greater efforts must be necessary irrecoverably to derange the solidity and elasticity of the skull. The same thing may be said respecting the falls and blows to which most children are liable,



liable, without any injury to the brain or the form of the forehead. It must be admitted, however, that stupidity in children is often the effect of the unmerciful chastisements which parents and school-masters so absurdly employ.

Our author remarks elsewhere, those forms of the head called non-natural are sometimes found to belong to persons of superior wisdom; for the brain needs no certain and appropriated figure; though such skulls, and especially in the appearance of the sutures, different from the natural, seldom present themselves to observation in our church-yards, as would perhaps now and then be the case, were we to examine the burying-places of the inhabitants of the Alps on the side next to Italy, as we are assured these people have not only those deformities of the head which have been already mentioned, but others still more widely different from the natural figure,



H.

SILHOUETTES OF THE BONY PARTS OF THREE HEADS.

See the Plate.

Here are the silhouettes of the bony part of three heads. Smile or not, as you please, they present facts. You see here neither mien, nor features, nor motion, and yet these three skulls are not for that less expressive. To destroy these facts, it would be necessary to produce others which proved the contrary. Every other mode of proceeding is unworthy of the sage, unworthy of every one who loves truth, and is incompatible with sound philosophy.

This

This is the judgment I would pronounce on these skulls; I believe it to be infallible, because it is dictated by experience.

No. 1, is the most acute and at the same time the weakest. You evidently perceive in it the character of a woman naturally attentive to little things, to neatness and accuracy, under the dominion of avarice and a restless spirit, and destitute of sagacity except in trifles.

No. 2. though of a delicate constitution, has however neither the weakness nor the littleness of the preceding.

No. 3. is a male skull. You observe in it the frontal sinuses, which are rarely or never to be found in the female skull. This character is the frankest, the most sincere, and most judicious of the three—without being a genius of the first, nor even of the second order.

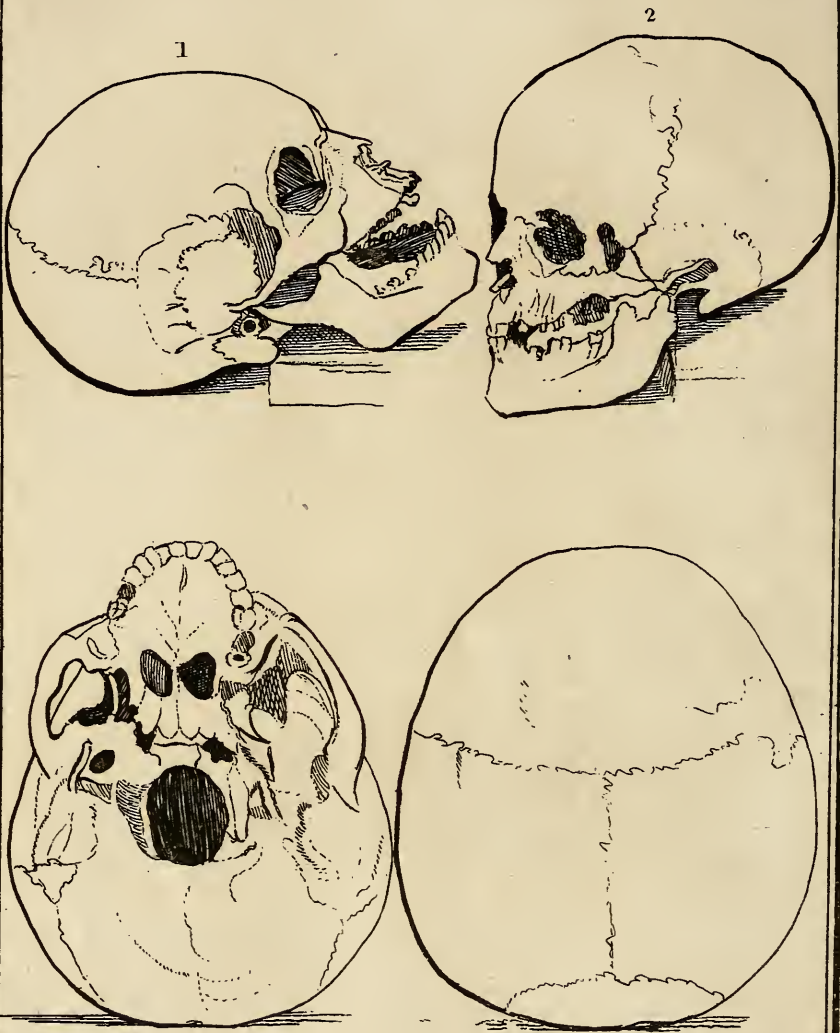
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I.

SKULLS.—Profile I.—Profile II.—*See the Plate.*

The first profile, taken as a whole and compared with the second, is too perpendicular, and bears upon it the indication of want of understanding and delicacy. But this defect is in some measure effaced by the chin, and by the angle which the nose forms with the forehead. The observer will presently discover, in the outline extending from the root of the nose up to the crown of the head, the expression of obstinacy destitute of energy.

The



The other profile is very different from the first. You distinguish in it the design of a great aquiline nose, singular force in the pituitary sinuses of the forehead, much coarseness in the lengthened under part of the face; little delicacy and reserve; an air insipid, harsh and insensible; a mixture of malice, cunning and stupidity.

K.

SCULLS OF TWO OLD MEN.—*See the Plate.*

1. Is the scull of an old man who was beheaded; it is chiefly remarkable for the protuberances of the jugular bone, and its pointed, angular chin. The forehead is ordinary without being ignoble, and indicates quickness of conception.

2. Another head of a decapitated old man, whose scull is in itself of an extraordinary thickness. The outline of the forehead would be admirable, were it drawn with more truth and boldness. The eyes were probably very much sunk; at least the contour of the forehead leads one to think so; and such eyes, combined with such a forehead, always promise great penetration; they announce a mind firm, calm, piercing, and a disposition to cunning.

L.

REMARKABLE SCULLS.—*See the Plate.*

In order to extend, and the better to fix our physiognomical discoveries, it will be necessary likewise to study the scull in different positions; I here present one which is singularly remarkable.

Observe first of all in a scull, the form, the size and the relation of the whole; its greater or less resemblance to the oval; the proportion of the height to the breadth in general.

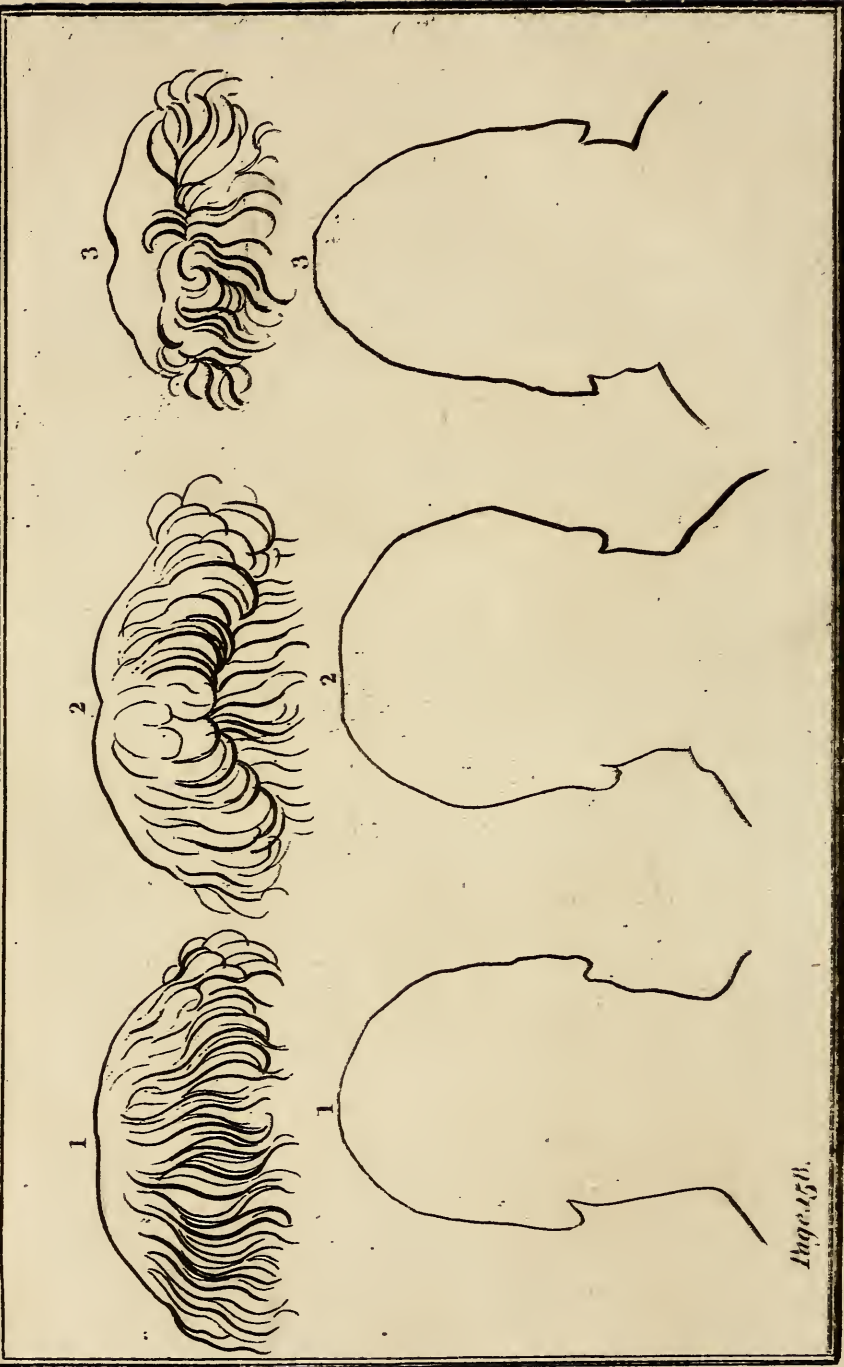
In the position of the one before us, it is of an oblong form; viewed in front it would be of the small species. The interval to the coronal future is considerable.

Observe, in the second place, the anterior curve which projects beyond the rest of the scull: it is interesting, and easy to unfold its meaning.

In this scull, at least in the drawing, this curve is one of the least expressive. Better arched, or more regularly bent, it would promise much more character, that is, greater energy and penetration.

Consider, thirdly, the three futures, their curvature in general, and above all, their delicacy. I shall not yet undertake to explain their signification, but in the mean time, it may be considered as certain that nature is ever exact, ever true, even in her minutest details.

Finally,



Finally, one ought to examine the under part of the head, the curve which results from that position, and in particular the cavity, the flatness, or the arch of that portion upon which the skull rests.

In the one before us we shall distinguish :

- a. The arch produced by the row of teeth ; its pointed or flat form will mark to us weakness or energy.
- b. The delicacy or coarseness of the upper jaw.
- c. The form and size of the aperture.
- d. The thickness of the sphenoid.
- e. The mastoidean apophyses.
- f. And chiefly the rugged face of the occipital bone.



M.

DETACHED SKULLS.—See the *Plate*.

The forehead viewed from top to bottom presents still differences of another kind, and which are most significant.

The language of nature, such as I find it here expressed in these detached skulls, in a single part, in a simple section of the skull, appears to me clear and decisive.

The man who perceives not here a subject of new discovery, may very possibly be amiable, respectable, useful to society, a friend to humanity—but assuredly he will never be a physiognomist. And, after all, is it absolutely necessary that every one should be such?

The first contour is that of an ordinary man, who, without being stupid, rises not however above the level of mediocrity.

The second is the character of a very judicious man.

The third is drawn after a bust of Locke.

• • • • •

N.

HEADS WITHOUT FACES.—*See the Plate.*

The more we vary our observations on the human body, the more we study its contours under different points of view, the better shall we know, by means of these, the character and mind of man, and be able to determine the external signs of his faculties and of his activity.

Let any one draw the human figure in its natural size, in every possible position, were it only in silhouette; take it in front, or from behind, in profile, half-profile, or quarter profile—I am certain there might be derived from these drawings many new and important discoveries, which would lead to the knowledge of the universal signification of the structure of our body.

I have

I have pursued the road which appeared to me the simplest ; and, leaving the face entirely out, I have designed some heads which I know, and whose characters essentially differ.

For this purpose I have chosen three naked heads of very unequal faculties—and have been singularly struck with their difference.

The first head is that of a man more assiduous in labour than prompt in execution ; of a character calm, generous, sensible, firm and simple, of a sound understanding, and profound genius. His memory is not very happy, he has a great deal of wit, but his sallies are rather sensible than lively.

The second is the head of a poet ; but I perceive in it neither the calmness of reason, nor perhaps even that degree of judgment which is absolutely necessary in order to determine and develop objects with sagacity.

The third is that of an idiot. His sunk neck, his form constrained, oval and pointed, form a shocking assemblage.

In examining heads stripped of the hair, I have always found that those, which, viewed from behind, bend inwards like a circle towards the top, are to be placed in the first rank ; those whose form is flat, contain minds of the middling or even inferior order ; finally, those which terminate in a point, announce decided stupidity.



REMARK.

R E M A R K.

By Judgment, I mean the faculty of knowing and determining with accuracy the signs of relations and those of differences.

By Reason, the faculty of knowing with precision the objects themselves, and of distinguishing what in them is analogous or heterogeneous.

LECTURE XVI.

OBSERVATIONS ON SILHOUETTES.

THE silhouette of the human body, or of the face only, is of all portraits the feeblest and the least finished ; but, on the other hand, it is the justest and the most faithful, when the light has been placed at a proper distance, when the shade is drawn upon a perfectly smooth surface, and the face placed in a position perfectly parallel to that surface. Such a copy is weak, for it presents nothing positive, and gives only the exterior contour of half the face ; it is faithful, for it is the immediate impress of nature, and bears a character of originality, which the most dextrous artist could not hit, to the same degree of perfection, in a drawing from the hand.

Nothing can be more imperfect than the portrait of the human figure drawn after the shade ; and yet this portrait possesses much truth. This spring, so scanty, is for that reason the more pure.

The silhouette exhibits only a single line of the figure which it represents. We see in it neither motion, nor light, nor colour, nor rising, nor cavity : the eyes, the ears, the nostrils, the cheeks, all
this

this is lost; nothing appears but a small part of the lips; and this feeble sketch is not the less, on that account, possessed of infinite expression. We shall soon put the reader in a condition to form a judgment of it for himself; besides, proofs of it have already been produced in the first volume.

It may be supposed, with the greatest appearance of probability, that the shade of bodies first suggested the idea of the art of design, and of painting.

The effect which it produces is extremely limited; but, we repeat it, this effect possesses the highest degree of truth. No art comes near the truth of an exact silhouette.

Let any one make trial of it. Take a silhouette drawn with all possible accuracy after nature, then reduced upon oiled paper very thin and transparent; lay it over a profile of the same size, drawn by an artist of the first ability, and possessing all the merit of resemblance; you will readily discover in these two objects, thus compared, very sensible differences.

I have frequently made experiments of this sort, and always found that the highest perfection of art never presents nature exactly; that it never hits either her ease or precision.

Energy and ease—these are the distinctive characters of nature. The artist who applies himself in preference to the expression of energy, will introduce a degree of harshness into his works: they will discover looseness and want of precision if he study ease at the expence of energy.

It is necessary, then, to unite energy to ease; both the one and the other of these characters must be expressed with the same scrupulousness, and the same fidelity.

Upon these principles, I advise artists who wish to represent the human form, to begin with silhouettes; to draw them first after nature, then copy them by the hand, and after that to compare, and retouch

retouch them. This is the road they ought to pursue; otherwise, they will hardly discover the grand secret of blending accuracy with ease.

Silhouettes have extended my physiognomical knowledge, more than any other kind of portrait; they have exercised my physiognomical feeling, more than the contemplation even of Nature, always varied and never uniform.

The silhouette arrests the attention: by fixing it on the exterior contours alone, it simplifies the observation, which becomes by that more easy and more accurate—I say the observation, and consequently also the comparison.

The silhouette is a positive and incontestable proof of the reality of the science of physiognomies:

If it be true, from the consent and feeling of all men, that a simple silhouette affords proof in favour of the character or against it, what must be the whole combination of the face, of the whole human form, animated by the expression of the physiognomy and gesture? If the shade alone be an unequivocal sign of truth, what must the prototype itself be?

‘ But what can one possibly see in a simple silhouette?’

This is a question which has already been put to me a hundred times, and will be a hundred times repeated. However, shew silhouettes to the persons who raise this objection, and they will every one form a judgment of them, and that judgment will frequently be just.

In order to feel and to establish the astonishing significance of a portrait drawn after the shade, it is sufficient to compare a variety of silhouettes representing persons of an opposite character; or, what is still better, cut out or draw fancy-portraits as unlike as possible; or, if you have already acquired a certain degree of skill in the art of observing, double a sheet of blackened paper and cut out upon it a portrait from fancy, then spread out the sheet, and

retouch with the scissars one of the two profiles; and, at every change, consult your eyes, or rather your feeling. Lastly, you have but to draw several silhouettes of the same face, and to compare them with one another, and you will be astonished at the different impressions produced by the slightest alterations.

I shall presently lay before the reader a long series of silhouettes, and endeavour to demonstrate their expression and significance.

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Before we proceed, it may be of use to point out the best method of taking this species of portraits.

That which has hitherto been pursued, is liable to many inconveniences. The person who wants to have his portrait drawn, is too incommodiously seated to preserve a perfectly immoveable position; the drawer is obliged to change his place; he is in a constrained attitude, which often conceals from him a part of the shade: the apparatus is neither sufficiently simple, nor sufficiently commodious, and, by some means or other, derangement must, to a certain degree, be the consequence.

This will not happen when a chair is employed expressly adapted to this operation, and constructed in such a manner as to give a steady support to the head and to the whole body. The shade ought to be reflected on fine paper, well oiled, and very dry, which must be placed behind a glass perfectly clear and polished, fixed in the back of the chair. Behind this glass the designer is seated; with one hand he lays hold of the frame, and with the other guides the pencil. The glass, which is set in a moveable frame, may be raised or lowered at pleasure; both must slope at bottom, and this part of the frame ought firmly to rest on the shoulder of the person whose silhouette is going to be taken. To-
ward

ward the middle of the glass is fixed a bar of wood or iron, furnished with a cushion to serve as a support, and which the drawer directs as he pleases, by means of a handle half an inch long.

Take the assistance of a solar microscope, and you will succeed still better in catching the outlines; the design also will be more correct.

B.

EXPRESSION OF SILHOUETTES.

The silhouette is the impress of the character, but it does not always give this fully; it frequently expresses a great deal, and often also it catches only the least characteristic traits.

I shall produce a multitude of examples to this purpose, and endeavour to establish the conclusions which may be deduced with certainty, or at least with probability, from the contours of the face.

By a simple silhouette to pretend to explain every thing, would be a piece of extravagance; and it would be equally so to refuse it every kind of signification. However, such has ever been the course men have pursued in matters of opinion; they embrace exclusively the affirmative or the negative; they fly always into extremes; all, or nothing.

I shall endeavour to avoid both these opposites; and shall neither assert that the silhouette explains every thing, nor that it is entirely destitute of signification. I shall judge according to the light I have, however imperfect it may be.

How far beings superior to us may carry their discoveries, it belongs not to me to say. The contour of the face alone may to them perhaps be sufficient in order to determine the form, the elasticity, the vivacity, the energy, the mobility of the nose, of the

mouth, of the eyes; perhaps they may be able to form a judgment, from these parts, of the whole of the character, of the real and possible passions; they may perhaps have the power of discovering in his simple silhouette the physical and moral capacity of man. There is no impossibility in this; nay, the thing is extremely probable, seeing it is certain, that the most ordinary men may acquire a certain degree of sagacity in the knowledge of silhouettes. We shall see proofs of it.

That there are many silhouettes of which it is exceedingly difficult to form a judgment, I readily admit; those which represent extraordinary men, frequently occasion me much embarrassment. But even those silhouettes which are the least marked, will never, from that, assume a stupid air, if they be originals endowed with superior talents; nor an air of wickedness, if they be distinguished by a great fund of goodness: you will mistake at most that which in effect they are. Observe farther, that possibly the great qualities of the persons in question may be as little prominent as their silhouettes. These qualities exist, but are not strikingly apparent, and can be discovered only by a few confidential friends.

Still farther: a person of a very middling capacity, but favoured by circumstances, shall have acquired the habit of acting, of writing, of speaking, of suffering, in a manner that makes him distinguished; but the fundamental character is always the same: he has not acquired by these the force and energy in which he is originally deficient.

Such cases frequently occur; they increase the difficulty of the study of man; they retard, or at least appear to retard, the progress of physiognomy. A multitude of examples might be quoted to this purpose; but examples are odious, and therefore I will not give offence to any one, in a Work destined more widely to diffuse among men the spirit of universal love and benevolence.

Sometimes, also, the traits which express a certain extraordinary quality, are graduated with so much delicacy, that it is difficult to render them with sufficient fineness and precision.

There

There are faces which will not allow of the most trifling alteration in the silhouette; for, strengthen or weaken the outline but a single hair's breadth, and it is no longer the portrait you intended; it is one quite new, and of a character essentially different.

Physiognomies the most courteous, the sweetest, the most attractive, usually lose, in the judgments formed of them, only in proportion as they have lost in the silhouette, through the fault of the drawer: the features which he has given them, either too tense, or too relaxed, make the simplicity, the candour, the rectitude, which characterize them, totally obscure.

Lastly, it is possible that the small-pox, or some other accident, may have blunted, deranged, swelled, or contracted the contour of the face, to such a degree, that the real character is no longer distinguishable, or at least hardly to be deciphered. But, on the other hand, it is incontestable, and the friend of truth will be convinced of it by the examples I shall produce, that a simple design, taken from the shade, characterizes most faces with a truth which permits not the significancy of silhouettes to be called in question.

I could engage, and perhaps I shall yet undertake it, to place in opposition two ideal silhouettes which would inspire, at the first view, the one aversion and contempt, the other confidence and esteem: it is not necessary they should be a Christ and a Belial in order to produce this contrast.

This is what I had to say by way of introduction.

Let me now examine, 'What are the characters which the silhouette re-produces with the greatest truth? Those which it traces most distinctly and most positively?'

The most clearly marked silhouettes are those which represent a man either very passionate, or very gentle; very obstinate, or very feeble; a mind very profound, or very superficial.

Haughtiness and humility express themselves more clearly in the silhouette than vanity does. You discover in it, almost beyond
the

the possibility of mistake, goodness of heart, energy of soul, effeminacy, sensuality; and, above all, ingenuity. Superiority of genius depicts itself better in it than gross stupidity; depth of judgment better than clearness of understanding. Creative genius is more apparent than richness of ideas, especially in the contour of the forehead and of the bone of the eye.

Let me add some farther remarks both on silhouettes themselves and the manner of observing them :

First, then, I shall endeavour to class the lines which bound the face, and by which the expression of it is determined.

Such are the perpendicular lines, whether relaxed or violently stretched; those which incline forward, or which suddenly retire backward; lines straight and weak; sections curved, bent or undulated—of circles, parabolas or hyperbolas; those which are concave, convex, cut short or angular—close, prolonged, compound, homogeneous or heterogeneous; in short, those which form a contrast with each other. All these lines may be rendered with the utmost exactness by the shade; their signification is the most varied, the most precise, and the most positive.

There are distinguishable in every silhouette nine horizontal sections :

1. The arch of the crown of the head as far as the root of the hair.
2. The contour of the forehead to the eye-brow.
3. The space between the eye-brow and the root of the nose.
4. The nose down to where the lip commences.
5. The upper lip.
6. The two lips properly so called.

7. The

7. The upper, and 8, the under part of the chin.

9. The neck; and after these the hind-head and the nape of the neck.

Every one of these parts, considered in itself, is a character, a syllable, a word; frequently a decision, a complete dissertation of Nature, ever faithful and ever true.

The character is so decided, when all these sections are found in perfect harmony, that a clown, nay a child, will distinguish it; the more they are contrasted with one another, the more difficult it is to decipher the character.

A profile which is composed of only one species of lines, that is to say all the lines of which are equally concave or convex, straight or tense; such a profile is a caricature, or represents a monster.

The finest and happiest physiognomies suppose a concurrence of different lines blended and assorted in a beautiful proportion.

Chiefly from the length or the breadth of the face, the whole of a silhouette combined ought to be judged of.

A profile, perfectly just and well-proportioned, ought to be equal in breadth and height. A horizontal line drawn from the point of the nose to the extremity of the hind-head, provided the head be neither inclined forward nor bent backward, ought not to exceed in length the perpendicular line which extends from the summit, to the place which forms the junction of the chin with the neck. Every form which sensibly deviates from this rule, is an anomaly, either very happy, or very much the contrary.

More than any other kind of drawing, the silhouette facilitates this method of measuring and comparing the height and breadth of the head. If the length of the head exceed its breadth, and the contours be at the same time harsh and angular, much obstinacy is

is to be expected. In the same disproportion, if the contour is at once lax and lengthened, it will indicate extreme weakness.

On the contrary, a head, which is broader than it is long, having a contour harsh, stiff, angular and distended, announces a formidable degree of inflexibility, which is generally accompanied with the blackest malignity. A contour lax and soft, is, in the same case, the infallible mark of sensuality, weakness, indolence, and voluptuousness.

I could say much more; but partly my materials are not sufficiently prepared, or will be found in the examples about to be produced; or may perhaps be reserved for a separate work. I shall therefore confine myself, for the present, to a single general remark, viz. That the silhouette expresses rather the natural dispositions, than the actual state of the character.

The parts which we have comprised in the second and third sections of the silhouette, are those which retrace most frequently, and with the greatest certainty, the judgment, the active and passive force of the man.

The nose particularly indicates taste and feeling; the lips gentleness or impetuosity, love or hatred.

The chin indicates the species and the degree of sensuality.

The neck, the nape, and the attitude of the head in general, indicate the feebleness, the firmness, the obstinacy, the rectitude of the character. In the summit of the head is discoverable less the force than the richness of the mind; in the hind-head you discover the changeable, irritable character, that which possesses energy and elasticity.

Again here are assertions which will appear very trifling, or very important.

In the eyes of the reader who looks for mere amusement, they will be trifling; but to the observer who is capable of judging for
 himself

himself, and who has a sincere wish to correct and extend the discoveries I have made, they will appear important.

I think it is now time to proceed to the examples, which are to confirm and elucidate what has just been alledged.

It was impossible, and, indeed, the abundance of the subjects would not permit, to present my readers with a complete collection of silhouettes; much less still to pursue an exact classification, nor even a certain order. However, what is in my power I shall furnish.

To others I shall leave the labour of treating this subject more in detail; for, to elucidate it completely, it would require many volumes of silhouettes. It is far from an easy task; but the person who undertakes it, will render an essential service to the science of physiognomies, especially if he class the subjects as an impartial judge. He will do more than my faculties and my situation can ever permit me to perform.

IMPERFECT IMAGE OF A MAN, PRUDENT, ACTIVE, AND
ENTERPRISING.—*See the Plate.*

The opposite Plate, which closes this introduction, is the imperfect image of a man prudent, active, and enterprising. The expression of his merit is less visible in the forehead than in the single contour, angular and abrupt, of the point of the nose.

This remark will still excite a smile; with all my heart. But I appeal to connoisseurs whether it is well or ill founded.

LECTURE XVII.

THE PRECEDING SUBJECT CONTINUED.

C.

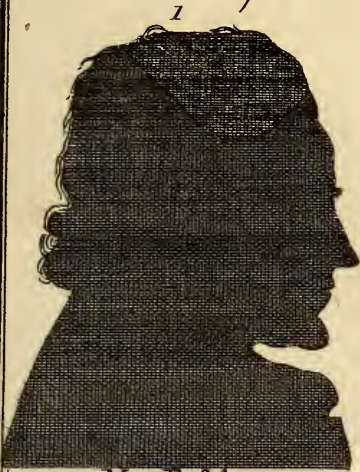
SILHOUETTES OF MENDLESOHN, SPALDING, ROCHOW, AND
NICOLAI.—*See the Plates.*

HERE are four profiles of distinguished personages: their superiority of talents are well known, and it is extremely apparent in these silhouettes.

To be candid, no one will dare to pronounce them stupid, from these profiles; but if any one hesitates to do justice to fig. 4, it is from not having studied the forehead. That arch considered by itself, particularly the upper part, announces alone more judgment than fig. 2, and fig. 3.

The physiognomist will find the same impress in the strongly marked contours which terminate the forehead; but I here speak of *judgment*, and not of *good sense*, nor of *reason*.

Fig.



Mendelsohn



Spalding



Rochow



Nicolai

Fig. 3, has more *good sense* than the preceding one, a sense prompt and just of what is true, much more ingenuity; but, I think, possesses less penetration.

Fig. 2, thinks clearly: his mind furnishes him with ideas just and pleasing; his actions are like his ideas; he introduces much elegance into his conversation and compositions; he not easily adopts new opinions.

The drawing of the forehead is not sufficiently characteristic, but the nose expresses the most exquisite taste.

In fig. 1, in the forehead and nose, you discover depth and soundness of judgment.

The most ingenuous mouth is fig. 2, and after it that of fig. 3: The nose of this last likewise announces most dignity.

D.

SILHOUETTES OF FIVE HEADS.—See the *Plate*:

Fig. 1. This is not a head of the first, nor even of the second order; but certainly it is not an ordinary one. It rises not to the sublime. By the contour of the forehead, and that of the hind-head and of the whole under part of the profile, you may easily see, that this is beyond its reach. But the position and height of the forehead, as well as the contour of the nose, evidently indicate solidity of judgment, candour, and taste, an equal character, capacity, and a talent for poetry.

Fig. 2. The contour of the nose bears the infallible impress of a good understanding. The forehead, by its position rather than its contour, expresses the same thing. This face, in general, has traits more firm, more strongly marked, than the preceding: it

announces likewise more penetration and force; but you do not discover in it, to the same degree, a poetical talent.

Fig. 3. Is the weakest of the five, and yet it is by no means destitute of expression or sagacity. The nose alone decidedly indicates ingenuity, judgment, and wit.

Fig. 4. A sound judgment and a luminous mind, may be perceived in this, more than in all the preceding; it particularly possesses more calmness and dignity than fig. 3.

Fig. 5. Is superior to all the others: the under part of the profile expresses most genius, a character more ardent, and at the same time more cool.

This decision appears contradictory; but, in my opinion, is not really so. Most lively people are all fire in what concerns themselves, and cool to what is foreign to them.

In this profile, genius and warmth are depicted in the contour of the forehead, and in the eye-brow.

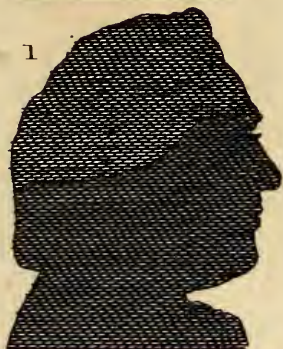
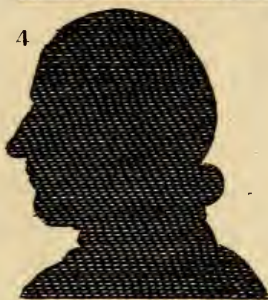
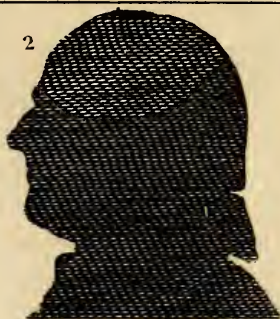
E.

FOUR PROFILES.—*See the Plate.*

It is altogether impossible that these four profiles should pass for ordinary. In common they have this, the under part of the face projects, and the upper retires.

The forehead, fig. 1, slopes backward more than all the others; fig. 2, a little less; fig. 3, still less than fig. 2; and fig. 4, much less than fig. 3.

The first of these profiles has the finest proportions, but I would not allow to it either most penetration, or a creative genius. He has a sound judgment; free from prejudice, he opens his heart to the truth, receives it, and turns it to account. More than all the other three he possesses taste, or, if you please, a sense of the beautiful;



Page 175.



tiful; he distinguishes himself by an indefatigable activity; he acts with prudence, and always with dignity.

Fig. 2. Is one of the most original heads I have ever seen; a genius properly so called, but who is scarcely capable of pursuing, or of diving to the bottom of his subject: he is, if I may be allowed the expression, always in the air: he promptly seizes his object, and suffers it to escape him as easily. With a great deal of eloquence he wants the gift of persuasion. The nose discloses wit and sensuality. Take the whole contour together, it announces a character bold and enterprising, without marked energy.

Fig. 3. Has more natural goodness than the others; you discover it chiefly in the under part of the face; the upper indicates an exquisite taste for discerning the beauties of nature, of art, and of poetry.

Fig. 4. Is the most profound and most penetrating profile; it discovers a spirit of research and analysis which forms a contrast with fig. 2. It would be impossible for them to live long together. The sage and composed disposition of the one, could never agree with the petulant humour of the other. Fig. 1, and fig. 3, would, mean while, amuse themselves a little with their quarrels.

It is a remarkable singularity, that among twenty profiles of great men, there are nineteen in which the upper part of the face inclines backward, and the under projects; whereas this form of the physiognomy is very rare in women; even the most distinguished.

F.

THREE PROFILES.—*See the Plate.*

The profiles of fig. 1 and 2, will never be confounded in the ordinary class. But again remark, how much more the under part of the face advances than the upper.

The straight and perpendicular line which bounds the under part of the face of fig. 1, denotes less genius than you perceive in
the

the same part of the face of fig. 2; but you discover in it, more than in this last, a spirit of order and exactness.

The forehead of fig. 1, indicates that species of penetration which is connected with analysis; it is not to be found in the forehead of fig. 2—but this last has more richness and invention.

I think I discern, especially in the contour of the nose, the distinctive mark of a great genius; the mouth, though somewhat effeminate, does not contradict this. In all probability, however, some of the expression has been lost in the drawing.

The profile, fig. 3. was to me a problem of difficult solution. I saw in it some originality, and at the same time a mixture of energy and weakness, of greatness and littleness. I therefore applied to a friend who was acquainted with the person represented by this silhouette, and the following is the account which he communicated to me.

‘ It is the portrait of a man thoroughly good and estimable, of a man lively and ardent, whose conduct was entirely open and dignified. Naturally disposed to sensuality, he acquired the power of resisting his propensities. In social intercourse, he was gentle and agreeable. In adversity, with which he was but too well acquainted, he appeared dispirited, embarrassed, and it might be seen that he gnawed the bit in secret. He practised as a physician with much success, and notwithstanding the infirm state of his health, he followed his profession with unremitting assiduity. He had more ingenuity than depth of understanding; a lively imagination, but somewhat affected. He was admirable in cases where it was necessary to come to a prompt decision, and to hazard a bold stroke; and he distinguished himself by performing cures which ought to have obtained him a place in the most celebrated Universities.’



HALLER



G.

SILHOUETTES OF A MALE AND FEMALE.—*See the Plate.*

Two silhouettes, of which the originals are unknown to me, but which are not cast in an ordinary mould.

Here, again, it is not only the form taken as a whole, but, in particular, that firm and manly nose which determines the distinguished character of the female.

In the profile of the man, the contour and the position of the forehead, and the under part of the face which projects forward, are the indications of superior merit.

I recollect few physiognomies, and the original, I am certain, produces this effect much more than the copy; I say, I recollect few physiognomies which express a character more manly, more decided, more open, and more easy, and on which a happier mixture of condescension and firmness, of frankness and circumspection is discernible. I recollect few who unite to universal learning so much ability and industry. A pair so well assorted, is a kind of phenomenon.

H.

ALBERT DE HALLER.—*See the Plate.*

Among so many hundreds of silhouettes as I have seen and collected, here is one which is no less distinguished among all others, than the original which it represents distinguishes himself amidst the whole circle of the Literati. This, I suppose, no one will contradict.

I am able I think to demonstrate that an idiot born, that a narrow, contracted mind, never had such a profile, such a forehead, or such

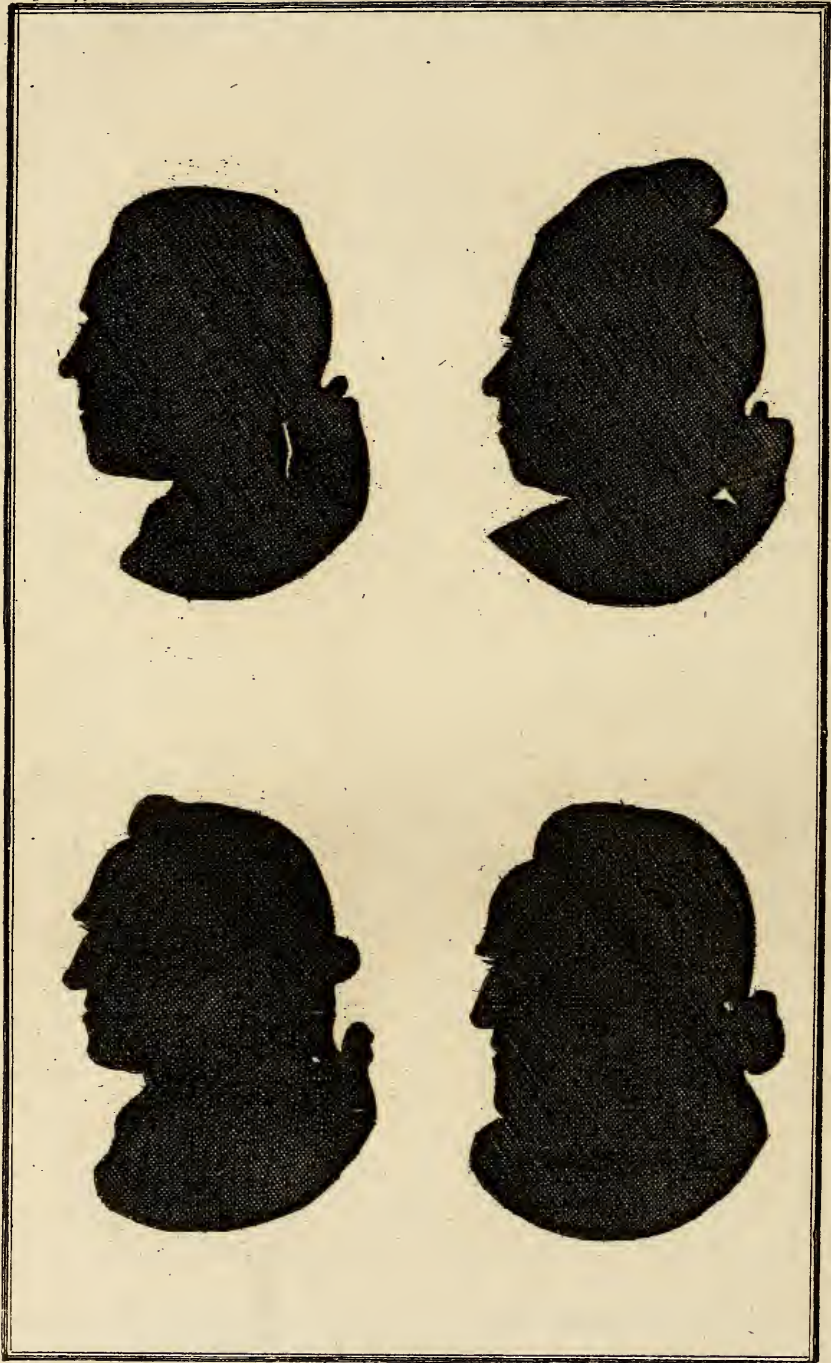
such a nose. Notwithstanding, however, all these traits so decisive, and so strongly marked, no painter, no designer, has been able to give a perfect resemblance of this uncommon man, either in front or in profile. As far as I know, we have not a single portrait of him that is perfectly characteristic.

A luminous mind; order, precision and clearness of ideas; the talent of displaying them in their fairest light; an imagination inexhaustible, and capable of conveying a great deal in a few words; a memory vast and strictly retentive; an energy uniformly supported, and the intimate perception of that energy; universal erudition, equally profound and solid; an application that has no example, equally remote from confusion and restlessness; prudence blended with dexterity; a spirit of calculation extending to every thing, with an accuracy to excite astonishment, and perfectly clear of pedantry; and, with so many great qualities, the highest degree of sensibility and attachment to all that is beautiful, noble, true, divine.

These are some of the well-known and admitted traits in the character of this celebrated man, whose profile here presents us only with the exterior contours of his likeness.

How little, and how much, does this single line express! With what force and what truth does it announce so many different qualities! Pay attention, above all, to the nose, that distinctive trait of a luminous mind. A man may be very judicious without having this expression. But wherever it is found, there also will be found judgment and wisdom; unless these dispositions have been vitiated or stifled, either by total neglect, or by some very extraordinary accident.

You may rest assured of the truth of this, as certainly as that, among a thousand persons, there is not a single one but whose nose is placed between the two eyes. Had I never made a single discovery in physiognomy, supposing me to have deceived myself in all my observations; at least, for the truth of this I pledge myself.



I

In the second place, the contour of the forehead, its position, and its relation to the chin, merit equally a serious examination.

From the lower part of the face you may form a judgment, that the indefatigable application of this illustrious scholar is not the effect of a mere bustling and indeterminate activity, but of an assiduity sage and reflecting, which pursues its object with perseverance. The contour of the hind head indicates a certain degree of stiffness, which, in this character, seems to be the principle of his great application.

PROFILE OF HALLER.—*See the Plate.*

Opposite is a small print of Haller's profile, one of the likest, or rather the likest of all, which have been produced of him.

The contour, the eye, the nose, and the mouth, trace in it likewise ingenuity and the penetration of judgment; but, for my own part, I prefer the silhouette, which expresses less if you please, but expresses that little with more truth, justness, and precision. The tip of the nose, and its whole contour, have evidently more delicacy, expression and taste in the silhouette; and the section of the forehead in this profile, presents nothing near so ingenious as that of the silhouette.

I,

SILHOUETTES OF FOUR GREAT MEN.—*See the Plates.*

These four profiles differ exceedingly from each other, but they all proclaim extraordinary faculties.

Germany places the originals in the highest rank of her great men; and, in effect, one must have a very low degree of physiognomical discernment, not instantly to discover in their traits superiority of genius.

Fig. 1. The most sublime and the most elegant of German poets.

The decision which an enlightened observer has pronounced upon this silhouette, I here present:

‘The delicacy of the contour of this forehead (and in my opinion, the bone of the eye in particular) indicates a sound judgment; the elevation above the eye, originality and ingenuity. The mouth indicates gentleness and precision; the union of the mouth with the chin, firmness. In the whole, there is the calmness of peace, purity of heart, moderated desires.’

Charmingly expressed!—I shall only add, that the upper part of this face seems peculiarly destined to be the seat of reason, as the under part to be that of imagination; in other words, I think I perceive in the upper part, taken separately, the sage rather than the poet; and in the under, considered apart, the poet rather than the sage.

In the union of the parts, there is an ease which is powerfully significant. The daring flight, the marvellous, the taste which we admire in the works of this poet, are not to be found, I allow, in his silhouette: it is a little too much on the stretch below, probably the effect of a light badly disposed. The more that the bones, or rather the more that the principal contours of the bones of the forehead, are acute, the more reason will the poet convey in his poetry, but in proportion also the less imagery, colouring and invention. Imagination extends and dilates, judgment sharpens and concentrates.

Fig. 2. The silhouette of a man distinguished by ingenuity and uncommon penetration, and who, above all, is a great physiognomist.

Ingenuity.

Ingenuity, considered in itself, is a real quality; the quality of a penetrating mind, which seizes even the slightest shades of objects.

This faculty, like every other, may be abused. You admire it in Bossuet, but detest it in the adversary of the virtuous Fenelon.

The original of this portrait is one of the most acute observers I ever knew: mankind he has studied with uncommon sagacity. You perceive, of course, in his profile not so much a creative genius, as an exquisite sensibility, and an astonishing address in classing, combining and transposing, the objects which are discovered by his penetrating eye.

I speak not of his moral character, and, in general, I shall, through the whole of my Work, be extremely circumspect with regard to this; but I may at least say, that I have seen the man whose image is under review; that I have felt the greatness and excellency of his heart, at moments which seemed to me decisive.

Fig. 3. The original of this profile is not personally known to me; but here is the authentic account of him with which I have been furnished:

‘ A great mathematician, and a great physician; he has become both the one and the other without instruction, and without the least smattering of a learned education. He is the honestest soul alive; in the commerce of life he has all the simplicity of a child; he is gentle to those who have offended him; gentle as an angel to those who have deceived or even plundered him. I have seen him calm and tranquil the very day on which he was stripped of all his money. A character the most noble and the most disinterested!’

All ye who partake of delight to find in a corrupted and perverse world hearts upright and generous, stop for a moment before the speaking shade of this respectable being!

A just discernment, a reflective attention, much penetration and solidity; these it is impossible to overlook in the arch of the forehead, in the strongly marked bone of the eye. Indulgent moderation visibly hovers over that lip so full of sweetness and half closed. Application and candour, without the least degree of arrogance, in the lower part of the profile; clear and profound judgment in the upper.

Fig. 4. I have already characterized a silhouette of this head; I cannot precisely determine which of the two has the greatest resemblance, as it is more than twenty years since I saw the great man whom they represent. Beyond the possibility of being mistaken, the one before us indicates the spirit of research, the talent of analysing ideas, ingenuity, and elegance of taste. There is not one of my readers, be he of what nation he will, who durst say or think, 'that this might possibly be the profile of an idiot.'

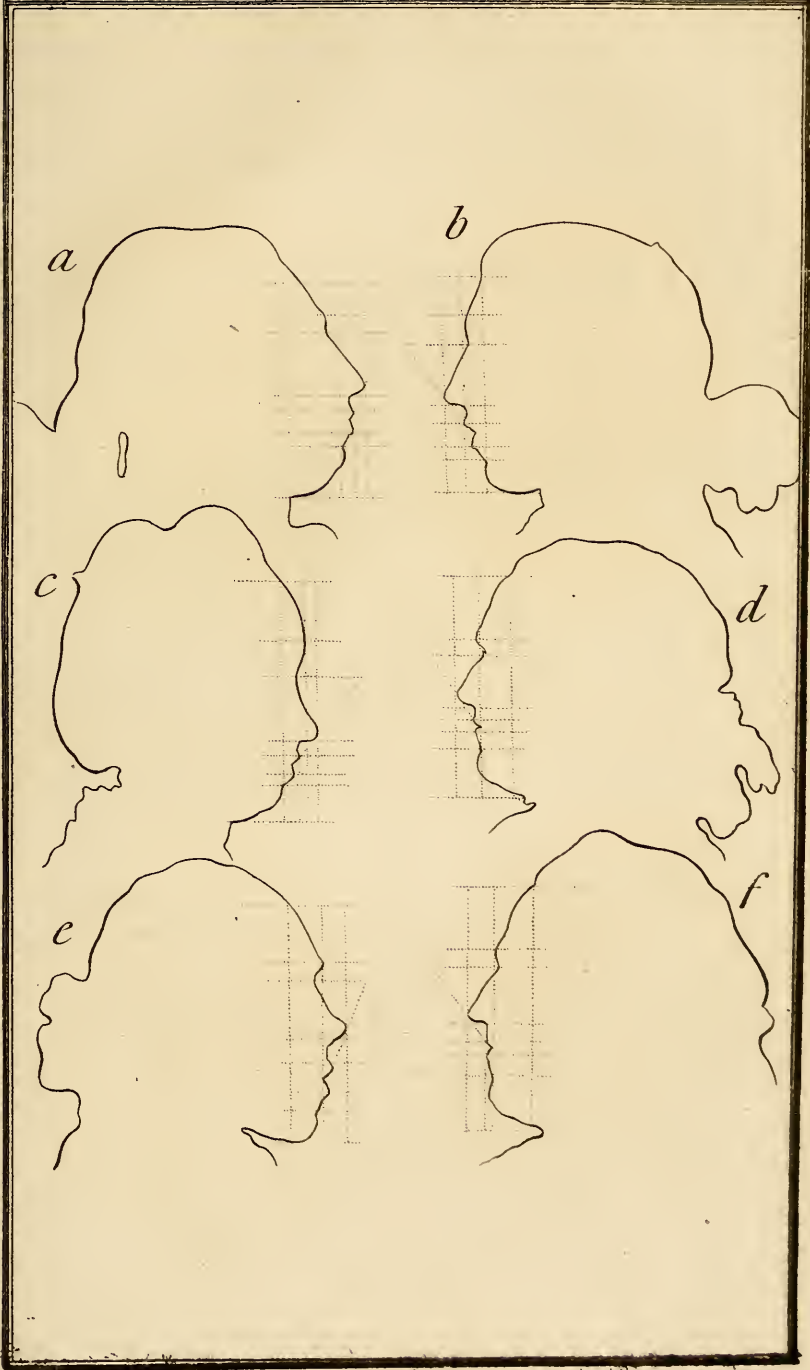
No person will be disposed to contradict us, when we affirm, That the arch of this beautiful forehead, that the sharp bone of this eye, that the sinking on the side of the eye, that the contour of this nose, that this rapid transition from the nose to the lip, that the elevation and form of the two lips, that the harmony of this whole, indicate a judicious man, who must look through ten thousand, before he can find his equal.

The physiognomy is true, and its truth is incontestable. A single exterior line is clearly possessed of infinite expression; and if one line says so much, what must be the expressive power of a thousand, all uniting in the same face, which we are able to retrace, observe, and study in so many different points of view?

K.

SIX SILHOUETTES MARKED BY LINES.—*See the Plates.*

I here place, in opposition, six silhouettes entirely different. In order to render this difference the more sensible, I have marked them



K

them by lines, which fix the relation of the principal parts of the profile, and the diversity of their position.

I suppose that this method will satisfy such of my readers as seek for instruction rather than amusement; it will facilitate their observations, and will give them an idea of the possibility of one day reducing the science of physiognomies to certain principles, at least in part.

In how many different points of view, might one consider the simple profile drawn in silhouette? How many varieties are furnished by the lines which intersect the profiles of the opposite Plates—varieties to which generally little or no attention is paid!

First, I see in them the extent of the nine horizontal sections which I have adopted, and which are distinguishable even in faces of equal size.

In the second place, the unequal breadth, or the diversity of the surface from the extremity of the hair of the forehead to the tip of the nose. Particularly compare a. b. c.

Thirdly, the different curvature of the whole form of the face. In this view compare the profiles a. and e.

Lastly, the inequality of each section taken separately, and the different angles which each forms in particular.

The more effeminate the character is, I have remarked that the more crooked are the lines of the face, and the more the chin retreats; accordingly, this appears in the profile b. and yet more distinctly in c. However, let me not be misunderstood. A retreating chin is not the absolute mark of a soft and effeminate character; it frequently conceals the most manly courage. In the first case, the contours of the upper part of the face are at the same time obtuse and rounded, without any thing angular.

A projecting chin is always the sign of a firm and prudent character, of a mind capable of reflecting, as you may discover, in
part,

part, in the profiles d. and f.; or, to speak in a clearer point of view, a prominent chin, provided it project not so violently as to resemble the form of a handle, is an infallible mark of force and wisdom.

A forehead whose arch without sinuations is so smooth, so continuous, so obtuse as in silhouette c. will never admit of an aquiline nose; the contour of the nose will be concave, and this concavity, and the circular contour near the bone of the eye, always suppose a retreating chin.

This is a study in which I have advanced but a step or two, and I scarcely begin to catch and determine these different relations; but I foresee, with a persuasion approaching to moral certainty, that a mathematical physiognomist of the next age will learn to determine the whole of a profile, from a given number of exact sections, just as we know to determine the *abscissas* of a parabola from its *ordinates*, and the sections of a parabola by the *abscissas*.

Nature is homogeneous and geometrical in all her operations and creations. Never does she compose a whole whose parts are discordant; and as the progression of the section of a circle or parabola is ever uniform, in like manner also we must suppose that the progression of a section of the face, taken in its state of rest, is incapable of variation.

This idea, I foresee, will shock some philosophical readers whom I respect and esteem, and to whom I am ready to allow a thousand times more knowledge than I possess; but all the favour I ask of them is, 'that before they run it down, they would employ a few years, as I have done, in making observations.'

It will, perhaps, hardly be granted me, that there are any means to determine mathematically the relations of which I have just been speaking; undoubtedly the execution will be extremely difficult, even on the supposition of its being possible in theory. It will however, I hope, be admitted, 'That certain sections of the profile being determined,' (and consequently also the positions,
and

and all the contours of the face, in whatever point of view you take them, provided that the profile itself present to us (the line most easily to be found and determined) it will be admitted, I say, that certain sections of the profile exactly given, absolutely exclude such other contours in the rest of the profile; that accordingly such a given section can admit only of such a progression; or, supposing this progression susceptible of variety, that it will be at least always analogous to the first traits.'

Ye friends of truth, who observe Nature; ye who with me adore a Creator who determines all things!—decide not hastily, but assist me in my researches. Presume not to dictate laws to Nature; it is her province to speak, and your's to hear.

Here I shall subjoin a few words respecting the signification of the six profiles placed opposite to Page 183:

a. The silhouette of a good young man, of an open character, a disposition happily tempered, a sound judgment, but without penetration properly so called. You perceive solidity in that face; he cannot be called timid, but he is not a man of enterprise. He has a strong propensity to sensuality, but possesses much self-government in this respect.

b. The brother of the preceding, with a family air in the mouth. He is more reserved than the other, nay, perhaps somewhat headstrong. The forehead down to where it joins the nose, is of a firmness bordering on obstinacy; and though it wants precision, to judge of it by the part next the eye brow, it discovers however, or at least promises, capacity, and especially the talent of catching and conveying the beauties which strike the senses. The relation of the nose to the mouth, and the convexity below the chin, exactly denote a careless mind, firm and reserved in its operations.

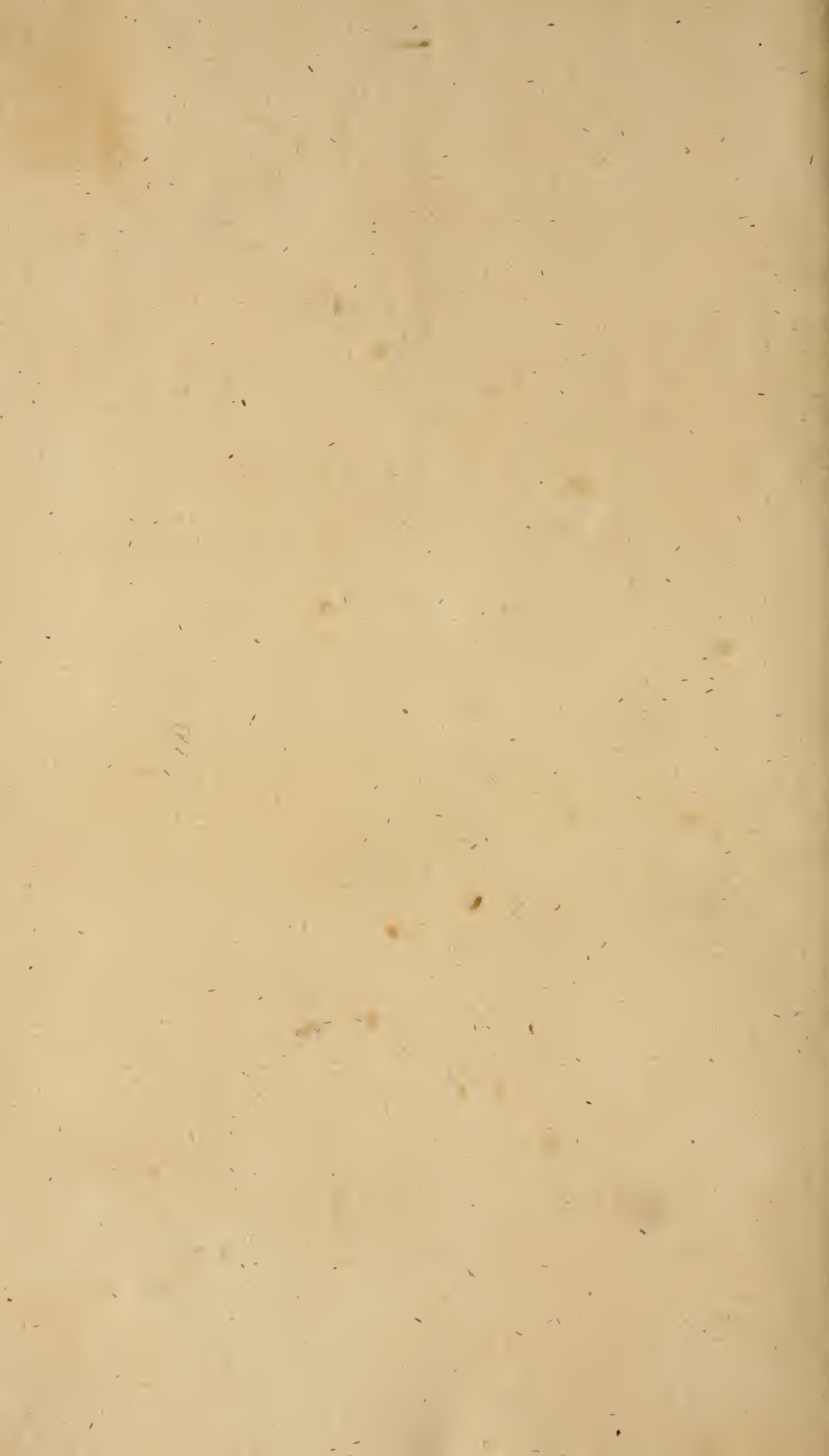
c. This face, it is certain, has not been drawn with sufficient accuracy: such as we see it, the impress of effeminacy, weakness, and obstinacy, is clearly visible, particularly that kind of obstinacy which characterises weakness of mind, embarrassment, and incapacity. However, I will not accuse her of malignity, nor of mean-
ness.

ness. There are faces which gain in front what they lose in profile; and this, perhaps, is one of that description. This species of flat noses frequently indicates an aptitude to receive the impressions of sense: sometimes they announce levity and carelessness. If there be joined to these any other characteristic traits, they become the mark of a mind stupid or contracted.

d. From feeling and experience I present this as a happy physiognomy, sage, judicious, and sincere; a fixed, steady, and firm character.

e. His judgment rises almost to penetration. My conjecture is founded on the acute bone of the eye, and the exact contour of the chin, which supports, as this does, a turned-up nose of such a form.

f. Here I perceive not any great depth of judgment, but calmness of reason, circumspection, candour, love of order, and persevering activity.



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